

Kine WEEKLY

**Important
New Stock
Development**

—See Page 7



DRAWING WELL!

IN FACT, THE STRONGEST DRAW IN THE INDUSTRY! LOOK:—
U.S. critics and exhibitors, in the 1945 nationwide survey conducted by Boxoffice Magazine, have voted M-G-M the top company in hits—20 (next best company 14), topped by **VALLEY OF DECISION**, **THRILL OF A ROMANCE**, **ANCHORS AWEIGH**, **SON OF LASSIE**—and stars—4 (next best company 2), including Greer Garson, Van Johnson, Spencer Tracy, Judy Garland, with Miss Garson chosen the champion money-making draw on the screen today!

FILL UP WITH **MGM** AND KEEP YOUR BOX-OFFICE AGLOW!



A UNIVERSAL PICTURE

MERLE OBERON
CLAUDE RAINS
CHARLES KORVIN

THIS LOVE OF OURS



**CARL ESMOND • SUE ENGLAND • JESS
 BARKER • RALPH MORGAN • FRITZ
 LEIBER • HARRY DAVENPORT**

**A STORY of MOTHER
 LOVE.... of universal appeal
 to every type of audience
 human, different and tremend-
 ously moving. Top-line stars
 a story of terrific emo-
 tional power plus Sue
 England, a child actress of
 amazing natural charm. Uni-
 versal and G.F.D. present this
 picture with complete confi-
 dence } in its magnificent
 entertainment qualities.**

Based upon the play
"COME PRIMA MEGLIO DE PRIMA," by **LUIGI PIRANDELLO**
 Directed by **WILLIAM DIETERLE** Produced by **HOWARD BENEDICT**

TRADE SHOW



**Leicester Square Theatre, WED.
 DECEMBER 12th, at 10.30 a.m.**

Distributed by **GENERAL FILM DISTRIBUTORS LTD**
 127-133, WARDOUR STREET, LONDON, W.1

COOPER BERGMAN



Take
a
SPECIAL
LOOK
at the biggest
MONEY-MAKER
of
1946!!!



SARATOGA TRUNK

WITH
FLORA ROBSON

A HAL B. WALLIS PRODUCTION

DIRECTED BY SAM WOOD

EDNA FERBER'S WORLD-FAMOUS NOVEL

It's tops in 30 years of record-crashers
—from **WARNERS**

JACK L. WARNER,
Executive Producer.



COIN
W
The Gas



COLUMBIA'S

'ADVENTURE of R

with TED DE
MARGARET LINDSA
GLORIA HOLDEN
and ACE, Th



LONDON TR
FRIDAY, DECEMBER 7th
COLUMBIA PR



COLUMBIA'S

Senorita

with

JINX FALKENBURG

JIM BANNON ★ STEVE COCHRAN

Corinna Mura • Isabelita • Thurston Hall • The Trianas and The Tico Ticos

Directed by ARTHUR DREIFUSS



VENTURES DUSTY

WALDSON

CONRAD NAGEL

ROBERT WILLIAMS

Wonder Dog



THE SHOW
10.45 a.m.—2.45 p.m.
THE THEATRE

GRAPH WEEKLY

The Year's Most Glittering and Glamorous
Box-Office Event!

The

The Dolly Sisters

IN TECHNICOLOR



TUNEFUL
20
CENTURY-FOX

STARRING

BETTY GRABLE ★ JOHN PAYNE ★ JUNE HAVER

Directed by Irving Cummings • Produced by George Jessel

"THE DOLLY SISTERS"

(In Technicolor)

Trade Show

CENTURY THEATRE

Wednesday December 12

10 30 a.m. & 2 30 p.m.

20th CENTURY-FOX

Kinematograph
WEEKLY

No. 2,016.

Thursday, December 6, 1945.

Vol. 346.

**SOURABAYA
A STORM
CENTRE**

see

**BRITISH
MOVIETONE NEWS****"All Prints Will Be on Safety Film in
Two Years' Time"****OPERATORS MAY
ASK FOR AN
EXEMPTION**

YOUNG projectionists can apply for a postponement of their call-up for National Service if they can prove that their loss would involve exceptional business hardship.

This fact emerges from correspondence between the C.E.A., the Board of Trade, and the Ministry of Labour, published this week.

Under section 6 of the National Service (Armed Forces) Act, 1939, a man has a right to postponement if he can prove that his immediate call-up would cause exceptional hardship. Applications for postponement should be made on the statutory form N.S.13 immediately after medical examination under the Acts," says the Board of Trade in explanation.

"A man who has business responsibilities (and this would include a cinema projectionist) is entitled to postponement if the circumstances were such that the business concerned could not be carried on in his absence unless and until alternative arrangements had been made, and that such arrangements could not be made immediately."

**NEW U.S. SCHEME WILL CUT
INSURANCE COSTS**

IMPORTANT developments in the rawstock business, which will affect every exhibitor, are foreshadowed in a "Kine." cable from New York—which states that American manufacturers are planning to switch their 35-mm. output to acetate safety film. The change-over will take two years.

**Change in Sunday
Opening Hours**

A meeting of the Joint Advisory Committee of the three licensing authorities administering the Metropolitan area is to be held early in the New Year to discuss questions associated with cinema opening.

Among possible changes which may be made is a return to the pre-war hours of Sunday opening. A decision to make any changes depends on transport conditions.

Decisions of the committee have in the past been favourably considered by the respective authorities who endeavour to keep requirements in the London area free from acute differences.

Inquiries in London show that nothing is known officially of the development in this country, where base rawstock is imported and not manufactured.

It is pointed out, however, that such a change would produce some startling changes in conditions in the exhibiting industry. A great saving would be effected in insurance charges, and so on.

Fire regulations and the whole question of safety devices would need to be revised if the commercial exhibiting industry changed over to safety film.

In effect, commercial exhibiting, as one independent exhibitor put it, would "fall into line with 16 mm!"

On the technical side the new development, of which fuller details are awaited in London, means that photographic chemists have now overcome the last remaining technical objections to non-flam film.

**Paul Kimberley
Resigns**

National Screen Service announces the resignation of Paul Kimberley from the managing directorship of the company for reasons of ill-health and the appointment of John R. McPherson and Arnold Williams as joint managing directors in his place.

Mr. McPherson has been associated with National Screen in America for twenty years and Arnold Williams has been assistant to Mr. Kimberley throughout the war period, while the duties of Director of Army Kinematography made heavy calls upon Mr. Kimberley's time.

Mr. Williams, who is an ex-M.P., is also a Life Fellow of the Royal Economic Society and a contributor of statistical articles to the KINE.

**NO STRIKE
RENTERS AND
UNION AGREE
IN DUBLIN**

THERE will be no film strike in Eire.

Renters have agreed that as from the end of this year all their employees in Eire will be members of the Irish Transport and General Workers' Union. Thus the threatened strike by Dublin renting office employees is averted.

This agreement followed a further conference at the Eire Ministry of Industry and Commerce. This meeting was attended by Frank Hill, who, it was reported in last week's KINE, represented 20th Century-Fox.

He made the proposals which were suggested at an emergency K.R.S. meeting.

The strike threat arose when 20th-Fox girl employees in Dublin refused to join the I.T.G.W.U. The union wanted to impose a "closed shop."

The new agreement does not apply to Northern Ireland, where N.A.T.K.E. is the organisation officially recognised by employees.

**NEWS THEATRES
REPLY TO C.E.A.**

A letter seeking to clarify the position between the News and Specialised Theatre Association and the C.E.A. has been sent to F. J. Hinge by D. M. Vaughan, secretary of the N.S.T.A.

It follows the recent resignation of Mr. Hinge from the specialised association.

It says: "Your resignation from the Association has been accepted, with regret. The Committee appreciated that through your long and close association with the C.E.A. you have established special ties of loyalty to the organisation."

"The experience of the members over the past eight years has been that as a minority in a large organisation, their particular interests have been submerged and their own Association has been unable to take the necessary independent action, owing to the C.E.A.'s claim to speak for all exhibitors, on all occasions."

"There is no intention of this Association adopting an insolationist policy. Now that its independence and sole right to speak for its members has been established, it will be happy to co-operate with the C.E.A. in all matters in which the mutual interests of the two Associations are concerned."

Rank Negotiating for New Output**U.S. BUYS 50,000
SHARES IN GAUMONT**

RAPID moves have followed the Arthur Rank-Universal announcement of the formation of United World Pictures. The KINE understands that Mr. Rank is negotiating with a small but reliable U.S. distributor for the interchange of grade B pictures for world-wide distribution—presumably to be handled by G.F.D. in this country.

At the same time it is learned in both New York and London that the Rank group is negotiating to purchase an important cosmetic concern with an international sales organisation. The company will play an important part in the expanding production plans of the Rank group.

Meanwhile, unprecedented activity has developed in G.B. shares following the original announcement.

Some estimates give the turnover as being in the neighbourhood of 50,000 shares. One broker estimates that at least 50,000 have been bought on Transatlantic account by an American group connected with Universal.

So great was the activity of the

shares that unofficial dealings took place by cable when the Stock Exchange was closed on Saturday.

The feature of the buying was the preference for the 5s. "A" shares which have no voting rights. At 16s., the price of these shares represented 32s. for the 10s. shares, which were quoted at 25s. 6d. at the time of writing.

English holders of the "A" shares would do well to exchange into the 10s. shares. There is no difference in the dividend rights.

FOOTNOTE: From New York it is reported that United World Pictures will be fully operating by next September for the 1946/7 season. "The Countess of Monte Cristo," with Sonja Henie, will be the first release.

KINEMATOGRAPH
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Canada, 30s. per annum, post free. U.S.A.—\$12
per annum, post free. Other countries, 50s. per
annum, post free.A New Side to
the Industry

THE exhibiting end of the film business has now had time to adjust its ideas to the whole question of sub-standard film shows.

It is fair to say that the development was greeted with a little alarm and even a little suspicion when it was first heard of. This was in many ways not unnatural, as commercial interests were immediately involved.

Indeed, several C.E.A. branches, notably those covering agricultural areas, expressed themselves in no uncertain terms on the whole subject.

But now, when the first surprise is over and the Industry realises that the new development is just round the corner, the wise exhibitor is perhaps justified in asking himself whether after all sub-standard is not just another natural progression in film entertainment.

On the whole, the wise view of commercial 16-mm. performances seems to be that provided they are properly controlled by the authorities there is nothing particularly against them. Some exhibitors, far-sighted fellows, are even thinking of identifying themselves with this new phase in the Trade's activities.

We have to face up to this fact. The war, with its shifting populations and with its camps and airports in districts where cinemas had not previously penetrated, has opened up vast new potential audiences.

In short, there is a new and urgent market for the sub-standard show. There is new money to be tapped. Providing it is properly conducted, providing the public and the Industry are safeguarded, there seems nothing against it, although it is not a subject on which the wise exhibitor will let himself be stampeded.

No Interference

EXHIBITORS will have read with interest Sir Stafford Cripps's statement in Parliament that he had no intention at present of controlling film rentals or of interfering with bookings.

In the thrust and parry of a highly competitive industry the whole business of renting terms is bound to cause occasional friction. The exhibitor and the renter cannot be expected to agree on the subject all the time.

But both exhibitor and renter will be content with Sir Stafford's statement. The Trade as a whole is anxious to be left alone to work out its own problems.

Long Shots

HALF Wardour Street turned up at the Savoy on Monday to welcome Edward Rafferty and Gradwell Sears, Vice-President and Foreign Chief of U.A. David Coplan, U.A. London head, acted as host at a reception at which every phase of the Industry was well represented.

The renting side of the business provided Bob Wolff, head of RKO-Radio, E. T. Carr and Ralph Bromhead, of Eagle Lion, Sid Myers, of British Lion, Ben Henry, Jos. Friedman, of Columbia, Bill Gell and several others.

W. R. Fuller was there leading a strong contingent from the C.E.A., while among the many exhibitors who looked in to greet the U.A. American visitors were Cecil Bernstein, A. E. Abrahams, A. R. Shipman and one or two others.

Theo Fligelstone, junr., demobbed, Cecil Mathes and Arthur Taylor.

Fay Allport was there being congratulated on his excellent letter to *The Times*, which is reprinted in full in to-day's KINE.

THERE was much talk of some theatre deals which are supposed to be pending. One story is that A. E. Bundy and his syndicate have considered a high offer for the Palace.

Gradwell Sears told me that U.A. was very upset and disappointed about the United World Pictures title which Rank and Universal have given to their new company.

There is no point in commenting on the controversy here, for I am told that counsel's opinion has been taken in London and in New York.

BOTH Rafferty and Sears rank among New York's pleasantest unofficial film ambassadors. It is always good to meet them.

They will be leaders of the U.A. Sales Convention this coming week-end and plan to spend six or eight weeks in London and on the Continent.

HUGH GAITSKELL tells me that he is changing his status at the B.F.P.A. where he is vice-president and economic consultant.

He is still anxious to maintain his close touch with the film Industry, but he has decided to put his services at the B.F.P.A. on an honorary footing.

This will leave him rather more time for Westminster and his other pressing duties.

IT is good news that Gaitskell's sound advice and deep economic knowledge will not be lost to our business, for we have much need of men of his type.

The Trade has not forgotten the work he did when head of the films department of the Board of Trade, and while understanding his desire to devote every possible minute to his Parliamentary duties, the Industry as a whole will be glad that his services will still be available to the B.F.P.A.

Gaitskell, still on the bright side of 40, has a big future ahead of him.

FRANK HILL made a quick journey to Dublin last week by air and was successful in secur-

ing the agreement of all concerned with the proposals for ending the strike timed for Monday. He left London on Thursday evening by train for Liverpool, experienced a railway breakdown but arrived in time to catch the plane early on Friday morning.

A number of interviews occupied the whole of Friday and an early plane on Saturday and a train journey got him to London at 11 a.m. Quick going and a highly successful trip.

VERY few territories of the inhabited world have escaped the attention of Mr. Rank in his search for markets for British film product. The only extensive one regarding which no announcement has so far been made is South America, and if an odd word which was dropped in my presence the other day means anything, we may hear of something big happening there shortly.

FOUR speeches are down for the London and Home Counties annual dinner on December 18. The toast of "The Cinematograph Industry" will be proposed by Herbert Morrison, M.P. (Lord President of the Council), and replied to by C. A. Mathes, the chairman. The toast of "The Guests" is in the capable hands of Tommy France, who is assured of an equally breezy reply from Lord Mountevans (Evans of the Broke).

BEHIND the production of "India Strikes," which Butchers will shortly trade show is the story of a timely and generous gesture by F. W. Baker.

When his firm distributed "Tunisian Victory" it was remarked that no mention was made of the active part played in the campaign by Indian troops.

This gave Mr. Baker the idea of making a picture emphasising India's great war effort.

HE therefore engaged the youthful Indian producer, Bishu Sen, to produce the film in collaboration with Carl Heck.

Mr. Baker is presenting the completed film to the M. of I. for distribution everywhere with the exception of Great Britain and the Forces overseas where it will be handled by Butchers.

All profits will be handed over to the India Office for the benefit of Indian charities.

HAD a talk to Del Giudice a day or so back. He is leaving for the States at the end of the week and will be away for two or three months.

The head of Two Cities can be modestly proud of his product. He has made intelligent and adult pictures, and in the main successful box-office pictures. He is entitled to high ranking among our executive producers over here.

His object in the States is to study conditions at first hand, and to see what propositions there are to be picked up.

A wise move. A trip like this

will give him a first-hand knowledge of the U.S. box-office.

SOME of the highbrows are talking an extraordinary amount of gibberish about the film business these days. There was a choice example last week when one of the critics praised "Brief Encounter" very highly, and in the same article panned the Rank organisation for vulgarising British pictures.

Doesn't he know? Or can't he read? Anyway, he doesn't seem to have found out that it was Rank who financed the picture he considered so admirable.

This sort of thing is going on all the time, nowadays.

HAD a long talk about facts and figures on the booking side with Commander Arthur Jarratt round at A.B.C. the other day. We were criticising some of the fancy grosses which some of the boys have been claiming lately.

As Jarratt pointed out—and no one knows the inside facts better than he does—it is possible for a picture to touch £300,000 as a booking proposition in this country, but very, very few of them ever get near it.

Offhand of the very few which have touched it this year I should say that two of them are British "Madonna of the Seven Moons" and "I Live in Grosvenor Square."

NO film announcement has had such an extraordinary reception as that given to Arthur Rank's formation of United World Pictures.

The reception, particularly in the City, was spectacular.

Personally, I doubt whether any film story ever had such a vast national Press, with the eulogistic leader article in some of the biggest papers in the country.

Hardened film men saw the space the financial papers gave the deal—and blinked.

THIS does not mean that the film Trade is sceptical of any of Mr. Rank's claims.

On the contrary, he has never failed to fulfil any of his promises in the past.

So the Industry at large will wait development of his latest production-distribution concern with interest and confidence.

THE point was well made by a senior film man with whom I was talking yesterday. Although quite outside the Rank organisation, and indeed something of a rival to it, he made his attitude quite clear. "It doesn't matter whether we work for Rank or against Rank," he said. "It is up to all of us to hope that Rank brings it off."

"We all have a stake in his eventual success."

SIDELIGHT on the time-honoured controversy about "A" certificates. If you look through to-day's index of KINE reviews, published later in this issue, you will see that our reviewers saw 44 features in the month of November.

Of these no less than 32 had "A" certificates—sure an extraordinary proportion. No wonder exhibitors are worried.

THE STROLLER.

Close-Ups

by
SCREENCOMBER

Journalistic Scoop

UNUSUAL story around the Trade to the effect that last Thursday's Late Extra edition of the *Evening Echo* inadvertently went to press without either a photograph, interview, statement or editorial mention of J. Arthur Rank.

Big money is already being offered for back numbers of this unique journalistic oddity.

Of course, here in the KINE, such an omission could not occur because in addition to our editorial managers, acting editors, associate editors, advertisement manager, showmanship editor, review editor, etc., we also maintain a special Rank Editor, whose duty is to look after that section which incorporates all ranks, whether they be military, cab, taxi, or J. Arthur.

Winkleheim Output

IN a hundred publicity offices they are hard at it with their super-colossal superlatives and their superbly gigantic adjectives, in preparation for the reams of dope which is such an admirable feature of the annual issues of the Trade Press.

Only Al Baloney, publicity head of Winkleheim Pictures, Inc., has the nerve to give the true facts about next year's programme. "We got so much tripe, ham, boloney, lemons and cheese in the 1946 output that it gets me kinda wondering why Wart ain't had to put the Winkleheim output on points! Last year exhibitors was anonymous in agreeing that our programme smelt, but, boy oh boy, this year's stinks on ice. Our strong arm squad of gorillas won't have no trouble getting rid of it because we've yet to find a form of sales resistance that a length of rubber hosing can't break down. Our slogan is book Winkleheim—or else!

Free Eats Sensation

THE Free Eaters are horrified by the statement of policy outlined by John Myers in a letter on Free food and Charity Premières in our last issue.

The Senior Commandant of the movement, Lady Guzzle of Eton-on-the-Nod has called an emergency meeting to discuss this new crisis and it has been suggested that Mahatma Gandhi should be approached to stage a fast or hunger strike in sympathy with the Free Eaters.

Down at the Ealing Caviar Laboratories Professor Danischewsky has suspended all activities on his synthetic caviar experiments pending a more detailed statement by Mr. Myers. The Professor points out that he had been anticipating a big Caviar drive following the return of Myers to the Trade. If the charity premières with their free buffet bars are to be abolished the Home Office points out that they will have to consider the necessity of disbanding the London Mounted Police Forces.

Germany's Agfacolor Can Help British Studios

by
DR. SIGVARD
WEBER

RUMOURS which percolated through to this country from enemy-occupied countries in the later months of the European war regarding the remarkable colour effects obtainable with the improved Agfacolor film have been substantiated by examples of films produced by the processes which have been shown privately in Great Britain since VE-Day.

From these examples it is now possible to say that when correctly used, it is certainly the equal of any other method of reproducing three colours on the screen, and is felt by some to be superior in many respects.

There is, however, a greater recommendation than that of colour quality to the user. *It is the simplest and most easily handled method so far invented.*

Developed since the start of the war, it is a colour process in which the negative, when exposed and processed, registers in colours complementary to those which are finally obtained in the positive prints.

THE "OPPOSITE" COLOUR ON THE NEGATIVE

GREEN in the original subject registers as magenta in the negative and prints as blue-green and yellow. Blue becomes yellow in the negative and returns as blue-green and magenta in the prints, while red transfers to blue-green in the negative and yellow and magenta in the print.

When this print is projected an even balance of colours is obtained, softer and more natural than those hitherto experienced. The colours tend towards those pastel shades which are not disturbing to the eye, and this eliminates the harshness found in some colour processes.

The reds, for example, do not predominate, due to the magenta dyes incorporated in the emulsion being especially suited to the rendering of the natural colour. The blue of the sky is a pastel colour without any mauve effect.

The new Agfa process is a one-negative system in which three emulsions are laid on a single film base, which is exposed in an ordinary motion picture camera. Provided that suitable plant is available, a colour print can be seen within a few hours of shooting.

YOU USE THE FILM IN ANY STUDIO

STUDIO lighting presents no great difficulties, it being possible to use the process in any studio. Lighting is simpler than with black and white, and this, in combination with the use of an ordinary film

camera, allows a "black and white" schedule to be followed. Agfacolor has great depth of focus with the result that objects near the camera and those in the far distance are both absolutely sharp while retaining their full colour values.

So far as exteriors are concerned, due to great latitude in lighting, it is possible to photograph subjects under circumstances not possible with any other colour system.

An example of this is the "rain" sequence in the "Greater Freedom." Very fine colour balance is noticeable between interior and exterior shots, and there is no loss in colour representation from sunlight

THE AUTHOR

Great interest has been shown in the possibilities of Agfacolor film, following the article in the "Kine" of November 15, which described the effects achieved by the new process. In this article Dr. Sigvard Weber describes the new process. Dr. Weber spent 18 years in Hollywood, during which he was on the personal staff of the late Irving Thalberg. He is an authority on colour films. To-day, in the "Kine" forum, he outlines the advantages of the new process in the studio and the laboratory.

to shadow. Dupe negatives are excellent—an important point for the printing of copies abroad—and it is remarkable what can be done in the way of trick shots and opticals.

While these qualities have been demonstrated in some, though not in all, of the German films seen here, defects in the earlier films are probably due to a lack of experience in the use of a new colour process by technicians, especially in the choice and blending of colours to be photographed.

Better quality in the more recent examples was largely due to improvements in the incorporated dyes over a period of time.

In the film, "Bath in the Barn," while the colour of the brown walls was true, choice of yellow in the wall decoration tended to reflect orange light which gave unnatural values, to flesh colours.

FLESH COLOURING IS PERFECTLY NATURAL

AT the same time, the print was frequently underexposed with the result that the colours tended towards the light orange. In another film the exteriors were over-exposed in the negative with the resultant loss of green. In correct density prints the flesh colours were perfectly natural.

On a recent visit to Copenhagen I was able to experience actual use of this new Agfacolor process, and I brought back a small quantity of negative stock for further tests.

Inquiries as to costs, based on German figures, were difficult to arrive at owing to such unknown factors as purchase tax, but it is fair to say that the stock can be manufactured at prices which will compare favourably with those of any other process. It is in the production and use of this simple colour process that the chief gain will be experienced.

RUSSIANS HAVE THE GERMAN PLANT

THE question of stock manufacture is of importance. The German Agfa plant is in Russian hands. It is probable, however, that at least two European stock manufacturers will experiment with the object of making this negative-positive process available. Its ultimate source of supply will largely depend upon the quality of the stock manufactured.

However successful the manufacturers deal with this problem, it is of vital importance that the initial use of this process should be in experienced hands at all stages.

Failure to show results as good as those that were obtained in the German film "The Greater Freedom" would cause disappointment and lack of confidence.

NEWSREELS CAN BE IN COLOUR SOON

THE time is undoubtedly approaching when all major feature films and newsreels will be in colour. British films will have to compete with American films made in both Technicolor and in Agfacolor. To-day the British films industry has a great chance to provide itself with a colour process which by its melow and natural reproduction of colours is peculiarly suitable for portraying the British scene and the British way of life.

After the last war, it was said that our economic loss was fully compensated by the creation of a synthetic dye industry, where reliance had hitherto been placed on the products of the German industry.

Let us, therefore, again benefit in this instance from one of the legitimate fruits of victory.

FOOTNOTE. — KINE. technical correspondent who reported on the excellent colour renderings of the film "Immensee" in our issue of November 15, has since seen another Agfacolor film which strengthens his opinion that the process provides better opportunities to the directors.

Whether the subject is in full light or in shadow the colours are of a high standard of fidelity. In well-populated scenes there is no loss of definition, even when the figures are close together in a crowded dance-hall; each preserves individuality of movement even in darkest shadow.

BRIGHTON 16-mm. SHOWMAN STATES HIS CASE

The Brighton Council Was Advised of Plans for Conversion to 35-mm. News Kinema

JACK LESLIE, proprietor of the Cosy Nook 15 mm. theatre on the Brighton front—details of which were published exclusively in the KINE. last week—has replied to his critics.

At their last meeting, members of the Sussex C.E.A. questioned the kinema's structural safety and criticised its amenities. Here are some of the points Leslie makes in reply:—

"In the first place, the 'Cosy Nook' is not merely a shop. It is a well constructed, substantial building, built specially for use as a showroom, carrying considerably more floor weight than the average shop. It is part of other extensive premises and was opened after the war, in May last, with the permission of the local authorities, for special children's entertainments, and no complaints whatever have been received either regarding its use or its management.

"Last October a responsible local architect prepared plans for necessary improvements which would bring the place fully into line with conditions laid down in the Cinematograph Act. The Council was duly advised that we intended to apply for permission to open the place after improvements as a kinema news theatre—using standard 35-mm. film.

Town Clerk Advised

"Pending the alterations, the Town Clerk was advised that we were desirous of using 16 mm. safety film and equipment, and in every direction the advice and co-operation of the council authorities sought. The use of 16 mm. stock was a temporary expedient.

"The margin of safety for the public is equal to that of any kinema in the town.

"The equipment we have was not purchased for a 'mere song,'

but for between £1,500 and £2,000. We shall endeavour to provide the public with a programme outside of that usually screened in the town, and the public response will be the best judge of whether we are doing right or otherwise.

"I courteously wrote, giving all the information I felt necessary, to D. Benjamin (for passing on to the C.E.A.). If the C.E.A. members at their branch meetings have nothing better to do than to 'stab newcomers in the back,' the less one has to do with the C.E.A. the better."

"All My Life"

"I have been in show business all my life, and know what I am doing," Mr. Leslie told a KINE. correspondent. "I have been in touch with the local authorities since opening here, and they are perfectly satisfied with the place. I made a friendly overture to the C.E.A. and it was turned down. I know I have had a lot of snoopers for the vested interests here, but they don't interest me. I have also had friendly visits from several local managers, who have wished me luck, as well as letters of congratulation on my enterprise, from 16 mm. users all over the country. The C.E.A. may try to close me down, but I have plenty of money with which to fight them. If necessary, I shall let the public in free and take a collection."



Yvonne de Carlo stars in Universal's *THE LADY OBJECTS* (in Technicolor) for Trade show shortly by G.F.D.

Million Dollar Gross at One Theatre!

"Kine." Cable from "Motion Picture Daily," New York

METRO'S "Week-end at the Waldorf" has grossed \$955,000 in its eight weeks' run at the New York Music Hall.

HAL THORNE, formerly 20th-Fox advertising manager, has formed Story Productions, to produce films, backed by Armand Deutsch, who will be president. He is grandson of Julius Rosenwald, wealthy founder of the Sears Roebuck mail order business.

FRENCH GOVERNMENT representatives in New York have denied the published reports that France intends to cancel the 1938 agreement permitting the importation of certain number of American films, but will seek higher film quota deal.

BARNEY BALABAN has told the Famous Players Canadian convention, at Chicago, that television will not cut into theatre attendance, and says television trailers on new films reaching the homes will help theatres. F.P.C. will build 20 theatres, costing three million dollars, in the Dominion.

GENE AUTRY will produce his own Westerns.

EXHIBITION PIONEER Jules Rubens has died in Chicago at the age of 59.

U.A. is reopening Far East distribution.

GOVERNMENT AND FILMS

"We Will Not Interfere"

SAYS SIR STAFFORD CRIPPS

WALTER FLETCHER (C. Bury) asked the President of the Board of Trade in the House of Commons on Monday if, in view of the extension of the film-making activities of Arthur Rank and his companies, he would take steps to ensure that small exhibitors not connected with Mr. Rank get a fair share of these films at equitable rates and with priority as to the time of showing.

Sir Stafford Cripps said: "I have been in consultation with the British film producers and steps are being taken to restore to them as fast as possible the maximum amount of film studio space, with the necessary complement of skilled man-power and studio equipment.

"By this means I hope more British films will become available to all exhibitors, large as well as small.

"It is not proposed, at present, to control film rentals or interfere with the bookings of British films to kinemas."

NO SURPLUS FILM STOCK

"KINE." Staff Reporter

For an hour and a half Pressmen bombarded Lieut.-General Sir Wilfred Lindell, of the Board of Trade, and representatives of all the Ministries, with questions about the new Government plans for dealing with surplus goods from the Services and Civil Defence.

They argued about blankets, cotton, boots and shoes. They were given figures concerning the amount of engineering machinery that was being released—but no figures were given that concerned the film industry.

In fact, Sir Wilfred stated that as far as he knew there was no surplus in film equipment—projection, recording or camera, or of film raw stock. Further, he saw no possibility of any being available for the trade.

De-Requisitioning I. of M. Properties

There is satisfaction in the Isle of Man in the news that by Christmas nearly 300 properties which have been occupied by the British Government during the war will be released for their normal use.

In the entertainment world it is expected that the Palace, Coliseum and Crescent kinemas, Douglas, will be available next season, and live shows will again be staged at the Gaiety.

Palace Swansea Sold

Victor F. Taylor, formerly identified for many years with publicity and production, has acquired the Palace Theatre, Swansea, which he will take over as from January

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EVERY WEEK
ALL THE YEAR ROUND.
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TOO LATE TO PROTEST AGAINST M. of I. FILMS

Conflicting Views at Glasgow

THE usual monthly meeting of the Glasgow and West of Scotland Section of the C.E.A. was held in Green's Playhouse, Glasgow, last week. James Wallace, vice-president, occupying the chair at the beginning, referred to the loss the Trade has sustained in the death of Jimmy George, and the members stood as a token of sympathy.

After the minutes had been read and approved, Mr. Turner, secretary, gave the report on the last executive meeting. A small committee had met to make arrangements for the annual meeting of the Scottish branch in January, and it has been agreed that this be held as usual in the Grosvenor, with luncheon at midday, and, as last year, the charge to each member would be 5s. Invitations would be extended to C.E.A. officials from London, Captain and Mrs. Clift; and the Lord Provosts of Edinburgh and Glasgow.

Regarding the charges for newsreels, Mr. Dickson reported that this had been brought up in London and had been referred to the General Purposes Committee.

Regarding several Councils' attempts to impose conditions on licences, Mr. MARCH-ANTS reported that conditions in cinema licences were *ultra vires*, and that exhibitors should carefully study their licences and make an immediate appeal if anything was contrary to the usual licence granted.

Regarding film rentals, a resolution from the Edinburgh section had been submitted and agreed to. This suggested that no programme should cost more than 53 per cent. of the average drawings over 12 months—with an equal 5:50 divide over this amount.

R. BENNETT reported on the last meeting of the General Council, during which he emphasised that exhibitors should strictly keep to the lighting regulations, as there had been several prosecutions for excessive lighting.

D. PATTERSON said that it was time to demand payment for showing M. of I. films. Although the war cinemas had been doing it for nothing, and every other means of publicity had been paid.

Mr. BENNETT said the General Council felt that it would be highly undignified to haggle for a few pence at this late hour of the day.

Sir A. B. KING said he thought it was too late now to put in a protest after having shown them free for over five years. He was of the opinion that those films should have been controlled, and he hoped that the General Purposes Committee would reconsider the question. As they had been showing M. of I. films for so long they could not do much now, especially as it was rumoured the M. of I. was to close down in a few months.

Mr. McBRIDE said that this matter had been before the Executive and the General Council time and again and was likely to deal with it still further. If you got down to a definite charge it simply meant that you are tying yourself down for all time.

In view of the report presented and

EDINBURGH



Judy Garland and John Hodiak as they appear in M-G-M's THE HARVEY GIRLS

the opinions expressed at the General Council by the General Purposes Committee we should leave the matter where it is at the moment, he said. Mr. PATTERSON said he did not agree.

Mr. McBRIDE said Mr. Bennell had omitted to refer to the valuable services that Mr. Crow had given the C.E.A. with technical advice over the years. Like many others, he had given of his best, and the General Council had unanimously decided to promote a testimonial. Exhibitors, he said, would recognise a very worthy member of the Trade, and he appealed for their help.

On the suggestion of JAMES WELSH a discussion on the question of Sunday opening was left in abeyance till the spring.

It was agreed that the next meeting of the Glasgow branch should be held on Wednesday, December 19.

MUIR MATHIESON VISITS EDINBURGH

Speaking in Edinburgh while guest conductor of the Reid Orchestra, film conductor Muir Mathieson has ventured to suggest that that city might well become the British Salzburg or Munich in the musical sense.

Mr. Mathieson, who joined Denham from Edinburgh after winning scholarships at the Royal College of Music, has been responsible for the musical interpretation of many notable films.

Knife Fight in Kinema

As a result of an uproar in the gallery of the Coliseum, Eglinton Street, Glasgow, six men were detained by city police. Called to the packed kinema to quell the disturbance, constables found young men fighting among themselves. A bayonet and a knife were confiscated.

Despite this disturbance, the show was continued without interruption.

Scots Express "Utter Contempt" for Ministry Shorts

STRONG opposition to further showing of M. of I. propaganda films was expressed at the meeting of the Edinburgh Section, but no resolution was passed. Louis Dickson pleaded for continuing their good relations with the Department. A suggestion was made that a ballot of managers should be held on the subject of the Managers' Section. A. S. Albin presided.

W. H. ALBIN, reporting on the meeting of the Scottish executive, said Mr. McLaughlin's resolution on film rentals, was going to the general secretary as the resolution of the Scottish branch.

LOUIS DICKSON said the General Purposes Committee had agreed to put the subject as No. 1 on the agenda of their next meeting.

Reporting on the M. of I. films, Mr. Dickson said they were fed up with the sort of films they were asked to show, though he thought on the whole it would be advisable to give them their support, because it was to their advantage to keep in the good graces of Government Departments. There were not many of these pictures coming along, and he hoped they would find room for them.

R. McLAUGHLIN said he had never read such a terrible report as that of the meeting with the M. of I.

The Ministry was prepared to make a series of films. The C.E.A. committee said they were no good. Then the M. of I. said: "All right, we will make another set," and the only subjects they could suggest were about the rehabilitation of Britain. Slow motion films were no good in a kinema. In view of the report that they were prepared to spend our money for spending's sake they should express their utter contempt for them and their desire that they should immediately stop the production of films.

The CHAIRMAN: And let the film stock go where it might be used to good purpose.

Mr. DICKSON agreed, but it was a question of policy after all, and they had done a lot of good in the past by their contact with Government Departments, especially the M. of I.

Protest to Ministry of Fuel

Mr. ALBIN said it hadn't helped them when they asked for a reduction of E.T., and it would help them nowhere. The Ministry of Fuel and Power, for whom they had shown numerous propaganda slides, insisted on them using coke breeze for their mechanical stokers, and it had ruined them at a cost of £200 in some of their houses. He was quite in favour of having nothing to do with the M. of I.

The CHAIRMAN said his plant had been ruined by the only fuel they would supply. That was how they were being paid back.

Mr. McLAUGHLIN considered that the promises of any Government Department were not worth the paper they were written on. They should not give favours in the hope of getting something in return. As good citizens they should say here was a Government Department ready to spend money for spending's sake, and they would not support them. They should send a resolution to the Ministry of Fuel saying that Edinburgh was going to stop propaganda with regard to that Ministry. They should instruct their delegate that they were of opinion that the making of M. of I. films should be stopped immediately.

Subsequently it was agreed to make representations to the local representative

POLICY NOT POLITICS IN M. OF I. CONTROVERSY

of the Ministry of Fuel that it was a mistake on their part to insist on the use of coke breeze by kinemas with mechanical stokers, and that they should be supplied with suitable fuel. Failing any satisfaction locally it was agreed to ask Mr. Fuller to take it up with the Ministry of Fuel in London.

The Managers' Section

REPORTING on a meeting of managers, JOE McGUIRE stated it had been agreed that as the question was one of national importance they request the Edinburgh section to ask the General Council to hold a national ballot of managers for a decision as to acceptance or otherwise, the managers in the East of Scotland agreeing to abide by the majority decision. They asked for a reply by January 1.

Mr. McLAUGHLIN thought the resolution was out of order, because a great many of the managers would not be nominees, and, not being nominees, of the C.E.A., they could not be balloted.

The CHAIRMAN said there was an idea in some quarters that the C.M.A. was a better association.

An Autonomous Body

Mr. DICKSON said he could understand that, because the Managers' Section was more or less an association that had been put forward by the proprietors. Of course it was not the intention at all that it should be a proprietors' association. It was to be an autonomous body that could hold itself quite separate from the C.E.A.

Mr. McLAUGHLIN said if any managers in this area were in favour of the section being formed they could do so. It did not need all the members.

A. M. ROBERTS said the C.E.A. did nothing until the C.M.A. came into being.

Mr. McLAUGHLIN thought no opposition was engendered against the C.M.A. until it decided to affiliate with the N.A.T.K.E.

Mr. McGUIRE said their meeting was neither for the section or against it. They only wanted information.

It was agreed to send up the resolution to Mr. Fuller and ask if it was in order, and also ask him to send Mr. McGUIRE any rules in existence about the Managers' Section and let him consider whether it was worth while calling another meeting.

Cinema Sunday Result

Mr. McLAUGHLIN, as convener of the Cinema Sunday Committee, reported that the total drawings were £3,773, an increase of £2 11s. over last year. Their own C.T.B.F. got £943 as its share.

Mr. ALBIN reported that Lord Provost John I. Falconer was to be a guest at the luncheon in connection with the annual meeting of the Scottish branch.

Command Performance Broadcast

MR. DICKSON, reporting on the Variety Command Performance, said it did not seem to have been a great success, and the chances were that next year not so many people would listen to it. It did affect some halls. At the Astoria it did affect their audience, but not at all in Bo'ness—just to take two houses in which he was interested.

BULK ADMISSIONS
AT HALF PRICE

BRISTOL

Next Week's
Premiere

Circuits Reject Bristol Independents' Proposal

THE three major circuits have refused to participate in the Bristol move to regulate the number of children admitted at half-price when accompanying an adult. Coun. F. G. W. Chamberlain presided.

The decision led A. B. ATKINSON to remark that he could not understand the attitude of the circuits. All he could say was that the sooner they had an Independent Section of the C.E.A. the better.

Newsreel Cancellations

DURING a discussion on the booking of newsreels, a member asked if he could cancel his newsreel if he cut the showing of newsreels out of his programme altogether. It seemed according to the contract that bookings could not be cancelled.

The chairman said he could cancel the newsreel providing he did not book another. The question was whether it would be better to go back to ordinary booking conditions or to continue the present system and save celluloid for feature films.

Mr. ATKINSON wondered if Mr. Fuller could tell them the footage that was being used for films outside the commercial cinema.

M. of I.—Propaganda or Competition?

ON the subject of the M. of I. films, the opinion was expressed that the co-operation between the Ministry and the C.E.A. should be brought to an end.

It was pointed out that while exhibitors were expected to show free of charge propaganda films issued by the Ministry, when it came to documentaries they had to pay for them.

A suggestion was put forward that the Ministry should be asked to pay for the showing of propaganda films.

E. J. WILLIAMS pointed out that now the war was over there was a danger that some propaganda films might be of a political character. Exhibitors must keep politics out of the cinemas.

The CHAIRMAN said he did not think the question of payment was the most important. The Ministry loaned films to institutions, clubs, churches, chapels, etc., and then they sent mobile vans round the country. In this way they were creating outside competition for exhibitors.

It was decided not to pass a resolution, but to leave the matter to the Chairman, who represents the branch on the General Purposes Committee, and who would know the feeling of members.

Evading Payment

EXHIBITORS in a certain town complained to S. W. SAVERY, branch Secretary, they were having trouble by boys getting into cinemas through exit doors and in some cases by climbing through lavatory windows. The local police refused to take any action in the matter. Mr. Savery said he had written to the Association's solicitor.

Norman Hart had replied to the effect that there was nothing criminal in getting into a cinema in the way mentioned; the only way exhibitors could do anything about it was by getting the Customs and Excise to prosecute the offenders for not complying with the rules regarding tickets. Some years ago a prosecution of the kind had taken place and fines had been imposed.

The CHAIRMAN was doubtful if the

Customs would prosecute anyone who got into a cinema in that way.

C. V. FRENCH said if anyone got in through a lavatory window he thought they could have him up for breaking and entering.

E. S. RYDEN thought people getting into a cinema, which was private property, without payment, could be prosecuted for trespassing.

The CHAIRMAN said you could not prosecute for trespass unless damage was done; getting in by an exit door was not damage.

Mr. FRENCH said it seemed the best way would be to take offenders, if they could catch them getting in, to the pay-box and demand that they paid for admission; if they refused to do so, then the Customs should be informed and asked to take action.

Eventually it was decided that the Secretary should ask the Customs if they would prosecute in such cases, and that the Chief Constable should be invited to give an opinion on the matter.

Village Competition

COMPETITION by a resident of Weston-super-Mare, who was running film shows in villages in Somerset, was brought up. It was stated that, under the name of Sixteen Screen Services, he was running one-night stands, booking village halls for the purpose.

He had started with 16-mm., but had gone over to 35-mm., having obtained licences for the halls in which he gave shows. His admission charges were 1s. 9d. for adults and 7d. for children. He traveled with a portable fireproof operating-box and hired his projection equipment from a Bristol firm.

It was contended that though the halls at which these shows were given had been licensed, they were not suitable for such shows, exits being inadequate, and there was no proper secondary lighting.

It was decided to send the particulars to the General Secretary and ask him to take it up with the K.R.S.

Free Advertising

A LETTER was read from head office recommending a flash for the Association of Girls' Clubs and Mixed Clubs. It was decided to leave the matter to individual exhibitors.

Two applications were received from the Soldiers', Sailors' and Airmen's Families' Association, one for showing slides in Bristol cinemas and the other for showing films and taking collections in cinemas in Dorset during March.

The CHAIRMAN said most of the cinemas in Bristol had let their screen advertising rights to contractors, and he thought applicants for screen publicity should be referred to the contractors.

It was agreed to reply to the effect that the branch as an organisation was not in a position to give any recommendation to its members.

Sale, Sale

One of the two cinemas in the Cheshire town of Sale, the Palace, which seats about 950 persons, is in process of being acquired by Warwick Cinema (Temperley).

The change-over is due to take place in the New Year.

The Palace is one of the theatres operated by the H. D. Moorhouse circuit, of Manchester.



Stewart Granger, Alan Wheatley, Stanley Holloway and Leo Genn as they appear in the Pascal production of *CAESAR AND CLEOPATRA* (Eagle-Lion), which will be premiered at the Odeon, Marble Arch, on December 13

"NO ROOM FOR NEWSREELS IN EIRE"

Unless Conditions Change

What future does the newsreel hold in Dublin and Eire provincial cinemas?

Naturally, it is only reasonable to suppose that exhibitors will fight shy of acquiring outdated newsreels which are offered to them at first-class prices, and which in all probability will arrive in Dublin anything from four to six weeks old.

Audiences will gladly patronise a reasonably good feature film whether it be new or old, but the exhibitor cannot expect the public to tolerate an antiquated news film.

Even if renter and exhibitor were to come to some agreement over the newsreel question this arrangement would only benefit cinemas in Dublin city and suburbs, as internal transport is already over-taxed and all available space is needed for feature films.

Consequently, until transport improves, which at the moment is not likely, country exhibitors will have to forego the acquisition of newsreels.

However, as shortage of raw stock in England necessitates the cutting of supplies for Eire, and as newsreels when they arrive there will be considerably outdated and renters will be forced to charge standard rates, as duty levied is considerably high, it would seem that matters will have perforce to remain as they are at present.

Irish audiences for the most part remember newsreels as part of the very distant past, as for five years the picturegoer here has had to be content with shows consisting of the feature film and very little else.

DEATH OF DUBLIN EXHIBITOR

John H. Hamilton, a personality in Irish theatre life, died on November 27 in a Dublin hospital.

Mr. Hamilton, who was 73, was taken ill a few days before his death while seeing a film at the Adelphi Cinema, where he was manager for five years, and with which he retained contact after his retirement about a year ago.

In 1908, over 40 years ago, he was appointed secretary of the old Theatre Royal, and on the death of Frederick Millot he became manager, a position which he held until 1934, when he retired and went to live at Southport.

He was soon back in Dublin again, however, and was for a short while manager of the Gaiety Theatre.

He retired from this position and on the opening of the Adelphi Cinema he accepted the post of manager in 1939 until he again retired in 1944.

"CAESAR" PREMIERE MAY BREAK RECORDS

A final meeting was held at Claridge's on Thursday, November 29, in preparation for the Royal world premiere of "Caesar and Cleopatra," to be held at the Odeon, Marble Arch, on December 13.

The target set (£10,000) has already been reached through the sale of tickets and donations. With the result of programme sales, yet to come, this premiere will probably beat all records of any held in the West End.

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BOWARDS**

P. L. MANNOCK—"The Daily Herald."

"... No praise is too high ..."

A. JYMPSON HARMAN—"Evening News."

**"... one of the finest films ever made
this country ..."**

PATRICK KIRWAN—"Evening Standard."

"... triumphant success ..."

E. ARNOT ROBERTSON—"The Daily Mail."

"... This is beautiful work ..."

C. A. LEJEUNE—"The Sunday Observer."

**"... to be seen and savoured, in quietness, over
and over again ..."**

CAMPBELL DIXON—"The Daily Telegraph & Morning Post"

**"... 'BRIEF ENCOUNTER' has a rare truth and
pathos, and is written, directed and acted
almost without a fault ..."**

JOHN GRIMES—"The Daily Express."

"... All the acting is glorious ..."

"MAKE A. of I. FEATURES
AVAILABLE LIKE FLASHES"

DEVON & CORNWALL

A Warner "Special"
for April Release

"Newsreels Have Deteriorated— Are No Longer 'Our Pride'"

WHILE most of the members of the Devon and Cornwall branch of the C.E.A. expressed willingness to continue the showing of M. of I. shorts, the opinion was expressed that instead of M. of I. sponsored features being distributed through the renters they should be made available in the same way as the shorts and flashes.

The CHAIRMAN (Coun. Leslie G. Hill) drew attention to the General Council decision to refer the question to branches.

In doing so, he said it was felt that M. of I. films should be put on a commercial basis, although he made it clear that it was not necessarily the desire of the majority of the General Council.

"I think the primary object of this resolution was to get rid of showing these propaganda films," he said. "We want to get back to the main object of our business to provide entertainment for the public. At the same time, whether we can afford to create a precedent in showing these pictures is something we must consider."

MAURICE PRINCE considered the view expressed at the General Council was very sound, but there was one aspect which no one seemed to have mentioned—that was whether exhibitors should not be paid for exhibiting those films. They should not, however, be held to ransom or be at the mercy of the individual renter with whom they might not be on good terms at a particular moment. They had had experience of the renter who sought to make the maximum terms for a picture the minimum.

Unpopular Position

Let them show M. of I. shorts and flashes, but they should also make it plain to the Government that they had the right to show films which the M. of I. considered more productive.

If they were expected to show Government films for nothing they should be allowed to show them free whether they were a box-office attraction or not.

The public also could not understand why certain films, such as "Tunisian Victory," were not shown in some theatres and were inclined to think that those cinemas were unpatriotic. Therefore, they ought to be in a position to have any pictures issued by the M. of I. so that there could be no misunderstanding on the part of the public.

VICTOR STEVENS: Why should we not be paid for running their films? Recently we have received several shorts from renters at prices which agree very much with their ordinary product, and they are nothing more or less than M. of I. films.

All or Nothing

W. FARRANT GILLEY thought there was a lot in what Mr. Prince had said about the feature films. Nevertheless, there was a certain amount of policy involved, and at these times he thought they should consider still helping the Government because the position seemed worse now than during the war.

G. C. TAYLOR stressed that if they were to have M. of I. films they should have all or nothing. With feature M. of I. films they had a pistol held at their heads.

H. B. MAYER pointed out that one thing not always considered was that the price for a M. of I. film was much less than for a British quota, which was sometimes of very inferior quality.

The CHAIRMAN: These films should be made available to everyone at the same terms.

Support for Birmingham

ON the question of film rentals, the CHAIRMAN stated that the General Purposes Committee next month was going to give extended time to it. If there were any suggestions the branch would like to put forward now was the time to do so.

Coun. HILL pointed out that the Birmingham branch's suggestions seemed to be the standard and other branches were endorsing them.

"Film rentals will take a lot of time and discussions," he declared. "We must be realistic and appreciate that film hire to-day is dictated by the law of supply and demand more than anything else."

W. FARRANT GILLEY held that Birmingham's suggestions were reasonable, but although it was rather a difficult time to achieve anything nothing attempted.

V. J. L. WATKINS maintained that film hire was definitely the make or break of the business. He thought they would do well to support the Birmingham suggestions and moved that they should endorse them.

A motion to this effect was adopted.

Newsreel Deterioration

ATTENTION was also directed by the CHAIRMAN to the demand for the restoration of unfettered newsreel distribution. The General Council report was as full as practicable until the Trade Press attended Council meetings. Almost without exception, it was resolved that immediate steps should be taken to have the supplementary newsreel contract annulled.

It would be remembered, Coun. HILL observed, that when that contract was negotiated with the newsreel people he was on the committee and came in for censure in General Council because he objected to the acceptance of that contract after it had been more or less ratified because the interpretations some put on it were not the interpretations which finally materialised.

If there was one argument it rested upon the deterioration of the newsreels. At one time newsreels were the pride of the industry, but to-day they were almost stereotyped in their presentation and although regarded by exhibitors as a material factor in bookings, they must recognise that they owed the public something more than could be seen around every other corner.

T. J. R. TAYLOR agreed that newsreels had deteriorated and said that many items savoured of M. of I. He moved support for the General Council resolution and instructing their delegate to take all steps to annul the contract. This proposition was approved.

First S.O. Success

IN regard to the continuation of Defence Regulations governing Sunday opening, the CHAIRMAN drew attention to the fact that the branch was intimately concerned. One of the first districts to which application was made for continuation was at Tavistock last week.

"I only wish there had been a newsreel camera there, because we should have presented the finest type of Lord's

Continued at foot of column 3



Gary Cooper and Ingrid Bergman as they appear in SARATOGA TRUNK (Warner), one of the top pictures in the new line-up

"THESE FILMS HAVE
CAUSED SLEEPLESS NIGHTS"

S. WALES

Agreement to Show More M. of I.s—Minus Politics

A RESOLUTION that the branch, in principle, is in favour of co-operation in the showing of Ministry of Information films subject to safeguards to avoid the possibility of party politics, was carried at the last meeting of the South Wales and Monmouthshire C.E.A. There were only three dissentients. Jackson Withers presided.

The matter came up on a report of the proceedings at the last General Council meeting.

MEREDITH JONES (Ogmore Vale) pointed out that what they were asked to show in their cinemas was not the kind of matter which the M. of I. put in the Press.

R. DOONER (Maesteg) remarked that it could be said with a certain amount of truth that these films had caused exhibitors sleepless nights. There were so many of them.

Safeguards Promised

W. BERRIMAN moved that the C.E.A. supports the M. of I. in the showing of

Day Observance representative on that occasion," he added. "Thanks to the wisdom of the Court, seconded by the police, that representative was very firmly ruled out on all points brought up. The licence for continuation was granted with the recommendation, which was accepted, that children under 16 should be accompanied by adults. In the situation that existed in Tavistock that was the right thing for them to do."

The CHAIRMAN thought those who were enjoying Sunday opening should inaugurate a campaign to maintain it because the opposition would be marshalling their forces to stop it when it was no longer possible to get it granted under war time emergency powers.

Congratulations were extended to the Chairman by W. J. PICKLES, J.P., on his re-election as a member of Bodmin Town Council, and he was sorry Peter Myott was not so successful at Torquay.

these films. He did so without question of payment. He believed they should, during this period of emergency, give all possible support to the proposal. He pointed out that Minister Ted Williams had promised that the production of these films would be done in co-operation with the officers of their Association. That was a terrific step forward. It meant that they were to be safeguarded to a certain extent as to the type of film that was going on our screen.

MEREDITH JONES, in seconding, said the country was in as much a state of emergency now as it ever was. He thought they should continue to give these facilities.

A. MORGAN (Blaenavon) said he was of the same opinion as he was years ago. He did not think that as an Association of the Trade they should allow any particular party to bring in Party politics. As a Trade they should not stand for it. If the resolution went through they ought to see there were safeguards on Party politics and politics in general.

T. E. MERRILLS (Swansea) expressed the view that they should not continue bolstering up the M. of I.

Freedom of Action

TUDOR BALLARD (Cardiff) remarked that in as much as there was no payment, he felt they should retain their freedom in the matter of saying whether they would show these films or not. Were they as members of the branch committed to show them if the resolution was carried?

MEREDITH JONES: I think that is very important. We all like our freedom. We are asked to say whether, if the branch decides to show this film, and one member doesn't, is he bound to do so?

The CHAIRMAN: The branch speaks as one.

Continued on page 18

COURT CHALLENGE MAY
FOLLOW RESIGNATIONC.E.A. Right to Withdraw
Facilities from Non-Members

AN important question of principle arose at the Portsmouth and Isle of Wight branch of the C.E.A., to whom it was reported that an injunction had been threatened following the discontinuation of the transport service to the Classic, which had resigned from membership, and that the District Transport Officer had indicated that transport permits would be withdrawn unless the films were carried. The branch decided to support the continuation of the agreement for the presentation of M. of I. films.

The subject arose from the report of the secretary (A. Daniels) that consequent upon the resignation of the Classic from membership, it was reported that notice had been given to discontinue the film transport provided by the branch contractors, who had been informed that they were to be served with a writ with the object of obtaining an injunction to prevent them discontinuing the service.

The Secretary, A. DANIELS, stated that the contractors had also received a letter from the District Transport Officer, informing them that their permits would be withdrawn unless they continued to carry films for the Classic, as he did not consider the instructions received from the C.E.A. to be in the nation's best interests.

Mr. DANIELS added that the contractors were under agreement to carry only for the members of the branch, and he had accordingly referred the matter to the General Secretary, W. R. Fuller, who was contacting the Ministry of Transport, as the Association were acting within their rights as a trade union, and could not be compelled to provide services for non-members.

Will Co-operate with M. of I.

IN urging continued co-operation with the Ministry, CHARLES CLARKE, the branch delegate, said they were only showing M. of I. films about once in two months, and the question of any payment was paltry.

F. B. B. BLAKE said they had agreed that it was undesirable that propaganda should be added to the newsreels. The war was now over, and he thought that they should be released from some of their war time obligations. They had done their job for six years, and he did not see why they should continue to be "plugged" by the Ministry of Information. "Let us get back to peace time conditions," he urged, "as soon as we can."

JAMES HOLLAND said, after showing M. of I. films all through the war they were now asked to advertise their propaganda for reconstruction. How long was that going to continue? Did it mean that for ever and a day they were going to have these films? If the General Council said they were willing to help the Ministry in their reconstruction programme for twelve months, he thought the exhibitors would give their support, but if it was interminable they would always have these films in their programmes.

Mr. CLARKE said that if they entered into no agreement they would be free to say in twelve months or two years that they thought the M. of I. had served its purpose and that it was time it went out of office.

W. ELLIOTT said it was sufficient to show M. of I. films once in two months. He was against any increase.

The Chairman, A. LEVISON, said he thought the films had helped the shorts quota. He felt that ten minutes of screen

time in two months was not a great deal.

Mr. BLAKE: If we give way now, we are saddled with them for another ten years.

Mr. ELLIOTT said that all political propaganda should also be kept out of the newsreels.

Mr. CLARKE said that that point had been taken up, and there would be no political propaganda in the films if they agreed to show them. He moved that the branch support the General Purposes Committee's recommendation to co-operate. A. LEVISON seconded.

Mr. J. HOLLAND moved an amendment that they should co-operate for another year and then reconsider the position, and Mr. ELLIOTT seconded.

The amendment was defeated and the proposition carried by the casting vote of the Chairman.

Pre-releases for R.A.F.

ATENTION was drawn by J. A. SHARP, of the Regal, Odiham, to the 16-mm. films being shown at the R.A.F. Station, Odiham, before his theatre bookings. Apparently the K.R.S. had no control over the matter, he said, because the films were bought in America by the Canadian Knights of Columbus organisation.

The CHAIRMAN said he thought it was a serious thing that films could be bought direct from America to be shown at an R.A.F. station.

Mr. BLAKE remarked that in this country nothing could be brought out under a year old on 16-mm. stock.

The CHAIRMAN suggested that they might ask the General Secretary to approach the Canadian authorities direct on the matter.

Mr. SHARP said he thought the only answer was for the K.R.S. to make contact with their friends on the other side, because the renters were not going to get all they expected when the film reached his screen.

W. HUMPHREYS said that the films were shown much earlier in America, so that even if there was a twelve months' delay they would be available on 16-mm. stock earlier than they were shown here.

It was stated that the matter was already receiving the attention of Mr. Fuller.

Safety-First Campaign

IT was reported by Mr. HUMPHREYS that the local Accident Prevention Committee were seeking the co-operation of the kinemas in a "Safety First" campaign.

JAMES HOLLAND moved that the branch accede to the request, but that the Committee be asked to make the slides "short and snappy" and this was seconded by CHARLES CLARKE and carried.

Lord Mayor's Thanks

A LETTER was received from the Lord Mayor of Portsmouth, Alderman A. E. Allaway, thanking the branch for arranging the recent premiere at the North End Odeon of the film "I Know Where I'm Going," which had resulted in the handsome contribution of £450 to the Lord Mayor's Charities Fund.

The CHAIRMAN said that the organisation at the Odeon was splendid, and CHARLES CLARKE added that the thanks of the branch were due to Patrick Reed and his staff for all the hard work they put into the effort.

PORTSMOUTH



Charles Laughton as he appears in the role of CAPTAIN KIDD (United Artists)

STUDIO REBUILDING
AT NICE

Following upon the destruction in recent months of the Victorine studios at Nice, a commission has been formed by the Commission Supérieure Technique du Cinema to visit Nice and report upon the problem of reconstruction of the studios—which, according to *La Cinematographique Francaise*, may not be on the actual site of the studios which have been destroyed.

The Commission is charged with the duty of determining the place most suitable for becoming the future centre of film production on the Riviera, both in regard to the studios and the choice of locations.

Six separate places have been mentioned as possibilities, all of them in the locality of Nice or Cannes.

Continued from page 17

SOUTH WALES PLEA TO FORGET
PARTY POLITICS

B. A. LOBLEY (Barry): Surely the matter can be clarified as follows, putting it on a business basis:

(1) No politics. (2) Does this increase the hold of the Ministry on kinemas? (3) For what period does this agreement exist? (4) What power has the exhibitor to refuse? (5) What assurance that if an exhibitor has reason to refuse on grounds of quality that the Ministry cannot go out against him?

W. PRICE (Tredegar) said he was prepared to trust the M. of I., because he thought the interests of this country were of as much importance to this Government as it was to the Government before. He added that if there was any strong propaganda in these films they could make a protest.

If they were not going to assist the Government, he added, how could they go to the Government in the future with their complaints or requests?

Forget Politics

Mr. BERRIMAN said he wanted the branch to dissociate itself altogether from politics and to keep in mind that they were trying to get this country

LESLIE HILL
CONSIDERS
NOMINATIONStresses Need for
Trade Co-operation

A PLEA for co-operation, not only among all ranks of the exhibiting side, but also of the Industry as a whole, was made by Coun. Leslie Hill, acknowledging his nomination as national vice-president.

W. J. Pickles had stated that the Nottingham branch had nominated their chairman for the C.E.A. vice-presidency, the Leeds, Devon and Cornwall could do would be to follow suit.

The nomination, seconded by Maurice Prince, was cordially adopted.

Mr. Hill stated that as yet he had not made the official acquaintance although he was not adverse to having a scrap for any office he believed he was capable of holding.

He believed the times which lay ahead of their industry were much too serious to have any split between the sections, especially of the exhibiting side. He would much prefer to support rather than oppose anyone who perhaps could represent the whole of the industry as well as or perhaps better than he could. He had no desire to step out on what had been commonly called a strictly independent platform.

If there was one thing it was the desire to strengthen the all-too-apparent ties which bind the independents and circuits together, and if that was true of their Association it was true of their industry.

They were going to be called upon to play a big part in the reconstruction and rehabilitation of the country to have any serious differences.

So far as his position was concerned, he was trying to gather information, and when he had, if he accepted nomination, would do so believing he would not be called upon to have any serious difference with any section of the community.

New Nominees

The following changes of nominees were reported at the Portsmouth I. of W. meeting: Alexandra, B. B. F. Hewlett in place of G. B. Cosham, F. C. Self in place of Odeon, Newport, J. Jarratt in place of S. H. Parsons.

A letter was received from Mr. Parsons in which he stated that he was taking an extended sick leave, but hoped to be back to active duty again next May.



STORY ABOUT
A BLONDE

Robert Stanton, Lynn Merrick and Thurston Hall, in
Columbia's **BLONDE FROM BROOKLYN**, a new
"night club" comedy

29 MANAGERS TO ITALY—FOR E.N.S.A. WORK

Correspondent L. Freeman, until recently general and booking manager for 20th Century Theatres, and Helton Circuit, Nottingham, describes the work of the E.N.S.A. party of 29 managers en route for duty in Italy.

They embarked, he says, at Liverpool, on the s.s. *Monowai*. The party landed at Taranto on Sunday, November 25, and proceeded to H.Q. in Italy to be dispersed to their various posts.

The Managers

These are the managers: Ernest Taylor, Matthew Satterthwaite (Odeon), P. Ingram-Denyer (The Colone), Joseph Clark (E.N.S.A. Theatre, Port Reith), Harold Woolard, Donald Caine, Kenneth Weigh (late A.B.C.), William Tarte (late manager Carroll Levis and G.B. Circuit), Alexander Irvine (Empire, Inverness), Henry Fairfield (Junction Theatre, Manchester), Sidney Clark, Frank Tupman, Thomas Bulliff (R.A.F. Cinema, Sandliff, Lancaster), Cyril Haig, Denis Nevin, Frederick Smith (Independent Circuit), John Bullock (Scala Cinema, St. Helens, Lancs), Alcol Thurston, Albert Capper (R.A.F. Cinema, Sturgate), Ken Johnson (chairman, Devon and Cornwall), Court Guild (British Kinema Projectionists, late G.B.), John Miller (G.B., Merseyside, Div. 5), Donald Tiplady (Grand Theatre, Nelson, Lancs), Frederick Mitford (T. Smeth Theatres, Newcastle-on-Tyne), Arthur Evans, Frederick Green (late B.U.F.P.), Percy L. Brown (R.A.F. Cinema, Felixton), Alexander Inglis (late Coventry Hippodrome), Herbert Burland (house manager, Apollo Theatre, Cologne) and Leslie Freeman.

Hal Wallis Title Change

The title of the new Hal Wallis production for Paramount has been changed from "Love Lies Bleeding" to "The Strange Love of Martha Ivers." Barbara Stanwyck, Van Heflin, Elizabeth Scott and Kirk Douglas head the cast.

CINEMATURIANs FIX CHRISTMAS SOCIALS

The Christmas lunch of the Liverpool branch of the Cinematurians will be held at the Queensway Café, London Road, Liverpool, on Friday, December 28. On this occasion the function will take the form of a social and is timed from 1 p.m. to 3.30 p.m. The council is arranging for several variety turns.

Miss E. B. Tankard, hon. secretary, states that tickets are 5s. each and that each member will be allowed one guest. Reservations should be made as early as possible. Miss Tankard also reminds members that their annual subscriptions are now due.

A Manchester Date

The Christmas luncheon and social of the Manchester Cinematurians will be held on December 21 at the Regal, Manchester, at which secretary A. W. Stanbury announces several first-class artistes will appear.

The usual monthly meeting took place at the Regal on Tuesday.

SUMMERSKILL OPENS G.-B. JUNIOR CLUB

Speaking at the opening of the Gaumont-British Junior Club at the Red Hall, Walham Green, Dr. Edith Summerskill paid tribute to the mothers of the boys and girls.

In opening the club Dr. Summerskill expressed her approval of the aims of the movement and lauded the production of special high-quality films for club showing. As M.P. for Fulham she has been invited to join the committee of the club.

Three 12-year-old boys will each receive four strokes with the birch for breaking into the offices of Coliseum, Whitby, and stealing 32 1s. and 42 10d. admission tickets.

Dutch Plan to Restrict Dollar Expenditure on U.S. Films

By KINE. Correspondent Philip de Schaap,
in Amsterdam

HOLLAND is prepared to allow U.S. companies to continue to operate—but the Government has made it clear that the amount of dollars for film imports must be restricted. Meanwhile, Hollywood films are being distributed in the place of the S.H.A.E.F. set up, by O.W.I.

No essential change has taken place in the relations between U.S. companies and the Dutch film authorities. The Dutch Trade Organization (Nederlandsche Bioscoop Bond) has held a meeting of all its members, the first after war, and interest of both exhibitors and distributors has been considerable.

A new president has been elected, M. P. M. Vermin, from Maastricht, a Southern exhibitor. Two representatives of American companies, Jack Wessel, of Warners, and Louis Groen, of 20th Century-Fox, members of the managing board until now, have been replaced by Jef Groeze (Universal agent here) and L. J. van Leen, independent distributor and manager of Centra-Film, in Dordrecht.

The former president, C. S. Roem, was eliminated for two years by the Dutch Government because he co-operated with the German Fascists, but not in his capacity of president of the trade organisation. Joh. Miedema, vice-president of

the Bond, honoured him for his work done for the trade organisation before, during and after the war, though he was not at the meeting.

Meanwhile, there is no decision about the arrival of new U.S. pictures. The activity of the S.H.A.E.F. ended November 2, but the distribution of its pictures was continued by the Office of War Information, which will last until end of this year. What will happen afterwards is not yet known.

M.P.E.A. Representative

Arrival is expected of a representative of the Motion Picture Export Association.

Eagle-Lion was admitted as a member of the trade organisation here, under heavy protests of the independent distributors. The representative of Rank, Job Weening, started his activity at once and the first releases of this new company can be expected at the end of this month.

NOTTS WANTS TO HOLD A SUMMER CONFERENCE

NOTTS and Derby Branch meeting last week, notified its concern at the decision of the General Council that it is not ready to organise a Summer Conference next year when F. A. Prior is due for election to the Presidency of the Association.

The branch may extend an invitation to the General Council to hold one of its meetings at Skegness during Mr. Prior's Presidency. The Secretary was asked to inquire into the possibilities.

The need for prompt reports of film damage was emphasised in a letter from RKO-Radio which asked for a report by telephone of seriously damaged films.

The Secretary reported that obsolete slides had a salvage value of 2s. 6d. per gross, and members were asked to forward out-of-date slides to the Secretary, so that a bulk parcel could be forwarded, the proceeds going to the Benevolent Fund.

The branch Benevolent Fund has just benefited by £35 8s. 3d., and now stood at £1,782, and it was hoped to build it up to £2,000 before the Chairman's year of office expired.

Christmas Day Opening

MEMBERS were advised that permission to open their cinemas on Christmas Day had been granted by the Nottingham Watch Committee. Mr. Prior briefly outlined the steps which led up to this decision, and a vote of thanks was accorded to him and also Messrs. Wheatman and Elton, for their handling of the matter.

When it was reported that the management of one cinema had rearranged the duties of two students attending the projectionist classes at Nottingham Technical College so that their weekly day off coincided with the class day, the Secretary was requested to communicate with the cinema concerned.

The meeting was informed that the Technical College would be glad to beg, borrow or buy equipment for the more efficient running of the classes. Details should be sent to the branch secretary.

Submitting a report of the General Council meeting, J. POLLARD said the Council had decided to discuss film hire at a special meeting on December 10, also the Entertainments Tax Committee was to be convened in the near future.

During a discussion on the progress of the new Managers' Section, it had been agreed that one delegate from each branch should receive third-class fare and the same allowance as a delegate to the General Council.

The branch also discussed the Government's future plans regarding M. of I. films, and adopted the following resolution: "That this branch is very strongly of the opinion that it is desirable to continue to support the Ministry of Information by the screening of suitable films in the future."

The resignation of J. DREW, who is leaving the industry, from the branch treasurership was received with regret. E. C. MORRIS, of the Scala, Nottingham, was appointed hon. treasurer, but the question of finding a successor as General Council delegate was left to the next meeting.

Congratulations were extended to H. B. HARRIS, appointed chairman of the West-Bridgford Chamber of Trade, and to A. BAYLISS for the part he played in Chesterfield's "Thanksgiving Week."

A "Welcome Home" letter was sent to J. JARVIS, former manager of the Highbury, Bulwell, Notts, who has returned from a Jap prisoner-of-war camp.

INSIDE NEWS FROM INSIDE HOLLYWOOD

Asher is President of New Company : Hollywood Alarmed at Commons Debate so Johnson Plans London Trip

By WILLIAM H. MOORING,
KINE. Correspondent in Hollywood

IRVING ASHER, once rumoured as Korda's successor with M-G-M-British, is the new president of Rainbow Pictures, the Leo McCarey outfit. McCarey wants to devote his time to story writing, producing and directing on a one-man basis, and Rainbow will invite other ace producer-directors in.

Asher will unify operations and gradually build the concern to major proportions with Hal Roach studios in mind as headquarters.

Alarm and resentment marked the news here of recent Commons discussion on Anglo-U.S. film Trade and the resultant British Press campaign, was construed as against Hollywood. Unusual sequel was the appearance in several liberal newspapers of this country of "both sides of the story." They generally tell only the popular side: the American side.

Millions of Americans are now reading that Britain's choice is between food and films. They send us \$80,000,000 a year for movies and figure that would buy a heck of a lot of food to keep ration-starved Britain from making fresh holes in its belt.

Johnston for Britain

ERIC A. JOHNSTON hopes to find time for a rush trip to London to talk things over with British Government officials. While there he'll start that idea of a United Nations Film League, first predicted in this column on October 18.

His aim is to get the British Producers' Association to work with, not against "Hays" Office. Johnston believes industry can work out its own salvation better without Government interference.

He wants to keep the present British Government happy. Closer liaison between the B.F.P.A. and Johnston's "Hays" Office seems indicated and might prove good policy for both sides.

For instance, British producers might drive a joint bargain, giving their companies and stars fair credit on the screens of U.S. At present, the tendency on the part of U.S. companies sponsoring British releases is to pipe down publicity on personalities unless these are under contract to them. Instance—M-G-M-British film, "Vacation from Marriage," shown to the Hollywood critics without the usual cast list credits identifying players with their characters.

Result—neither critics nor public will know Deborah Kerr from Ann Todd or Glynnis Johns. All are lumped in main credits, but nobody can tell "t'other from which." Of course, they know Donat!

The Korda-M-G-M picture had a great reception at a sneak preview. When unfamiliar British titles came on there were loud groans. After about ten minutes the crowd was applauding and belly-laughing. Picture ended to roars of approval.

HOWARD HUGHES has been trying to get Eric Johnston to pass "The Outlaw" without cuts. Johnston simply passed the baby to Joe Breen, who handed it

back to Hughes with a curt "it needed changing five years ago and still smells just the same!"

Breen's office, by the way, is doing handsprings because M-G-M has made Cain's "Postman Always Rings Twice" into a clean film.

SAM WOOD is looking for another suitable subject and company tie up to set one British film production for late 1946; he liked England much better than the Fleet Street Press seemed to gather. Remember those interview stories after he'd done "Chips."

TWENTIETH CENTURY-FOX has grabbed Brigadier-General Edward L. Munson, war time chief of U.S. Army Pictorial Services, as a producer, probably of documentaries and educationals on 16-mm.

RAY MILLAND will be over in February for Hal Wallis' British film, "Whenever I Remember." Seems a neat hangover title from "The Lost Weekend," which is expected to get Milland the best acting Oscar.

Empire Universal General Post

Further reorganisation of Empire-Universal Films, Ltd., Toronto, in the promotion of M. J. Isman, Montreal branch manager, to be assistant general sales manager, according to announcement by A. W. Perry, general sales manager.

Isman, who joined Empire-Universal in 1940, succeeds Frank Vaughan, formerly of the R.C.A.F., who has been named Toronto branch manager in place of Harry Painter, who resigned to become general manager of Associated Theatres, Ltd. Herbert Mathers, salesman, has been made manager of the Montreal branch.

Larry Druxerian, at Montreal until he was transferred to Toronto some months ago, has been promoted to be special sales representative for Eastern Canada.

The Institute of British Photographers has appointed F. E. Coombs to be its first Public Relations Officer. This appointment has been made necessary by the continued growth in the activities and influence of the Institute, particularly in connection with post-war problems, which include the entry of ex-service personnel into the profession.

G.F.D.'s New
Western



Martha O'Driscoll and Noah Beery, Jun. in a scene from Universal's UNDER WESTERN SKIES, for G.F.D. release

SAVE WASTE—RE-PLAN OUR STUDIOS

THE film business has been in a spotlight lately—everybody, from Parliament to the Lord's Day Observance Society wants to alter it.

In "Plan for Film Studios" (Focal Press, 7s. 6d), H. Junge, son of art director A. Junge, makes comprehensive suggestions for the post-war planning of the production side of the British film industry.

His ideas—formulated as part of the new City of London Plan—are worth more than a casual study by the leaders of our production industry.

One Centre Well Planned

He argues that because our studios are so far apart there is enormous unnecessary wastage both of material and manpower. The studios themselves, he says, are badly planned in a number of cases, making production more difficult.

His plan is to develop a film town, taking in the present Denham and Pinewood studios. New studios would be built, each to accommodate separate production companies. A central workshop could construct sets for all studios—a surplus pool of labour turning out wireless sets, chairs and various mouldings for sale to the general public, when not occupied on studio work.

Junge says that British producers fail to co-operate enough with each other. Co-operation, he says, does not mean a lack of competition and the desire to turn out the best films.

Detailed Plans

That idea sounds Utopian; but the author sets about explaining it in such detail that by the time the reader reaches the last page it all sounds possible.

Every section of the plan—com-

munications, design of studio buildings, houses—is illustrated by the architect's designs.

Existing studios are criticised in detail and new lay-outs suggested.

What is possibly most significant about "Plan for Film Studios" is that it is based, not on one man's idea alone, but on replies to a questionnaire which was answered by responsible people in the production industry.

If it is read for no other reason "Plan for Film Studios" is a worthy book for reference, containing as it does considerable up-to-date statistics about studios.

MANAGERESS DROWNED

A note addressed to the Chief Constable by Miss Margaret E. Edwards, manageress of County Cinema (Union), Lancaster, failed to throw light on her death in the canal at Lancaster. "Accident or drowning" was the verdict returned on November 27.

The note, found on the wrong path, read: "Because of the wrong I have done I know I must pay for it. I have continually lied and been deceitful even to the people who have been kindest to me. No other person must suffer through me because none of them has really known me."

T. J. Rearden, A.B.C. super-visor, described Miss Edwards as "a good and efficient servant." He said she had been erratic in the last two or three weeks, having apparently been worried about a love affair. Her accounts and books were in order.

S. J. Whiteley, formerly manager of the Pavilion, Aylesbury, has been transferred to London and has been appointed by the directors as general manager of the company, London and District Cinemas.

NEWSREEL CIRCUIT EXPANDS

C. and P. Finances Much Strengthened

TWO additional cinemas acquired by Capital and Provincial News Theatres last May and June were the News Theatre, Sheffield—the first for that city—and the Classic, Eastbourne.

This was disclosed by John Diamond, chairman of Capital and Provincial News Theatres, Ltd., at the annual meeting of the company last Thursday. He also referred to the much-strengthened position of the company's finances and earning capacity. He also referred to a similar trend in regard to personnel and property.

Reference was made to the beneficial effect of the new ten-year agreement with Samuel Seeman as managing-director, and to the appointment to the board of J. L. Baird, the television expert.

No indication of the specific reason for Mr. Baird's appointment was made beyond the fact that "television and the cinema will be working in close co-operation in the future."

Capital and Provincial has now extended its chain of theatres to 16, and has therefore become a sizeable group.

Expansion Policy

Referring to the company's policy of further acquisitions in due course, Mr. Diamond told shareholders—"you will readily appreciate that at the present time it is neither suitable nor possible to build new cinemas. But arrangements are being made which should lead to the continued expansion of the company's properties."

Profit for year to June last was £7,039 as compared with £3,954, and the dividend was raised from 5 per cent. to 7½ per cent.

Shareholder J. W. Cooper asked whether the directors would consider eliminating the £3,018 of preliminary expenses.

Mr. Diamond said that the directors had the matter in mind and would deal with it at the appropriate time. He also pointed out that the amount was comparatively small, and that no new group could hope to start with preliminary expenses at anything like such a low figure.

Asked by shareholder Room whether interim dividends might be paid, Mr. Diamond did not commit himself to any definite answer although he thought that interim dividends would come at the right time.

COMPANY FOR S.W. ACQUISITION

A new company, West Country Cinema, has been registered with the object of taking over certain cinemas in south-west England and in other places.

The nominal capital of the new company is £100,000 in 99,000 ordinary shares and 100 management



Tex Ritter in Universal's OKLAHOMA RAIDERS, a new Western for early trade show by G.F.D.

BLACKPOOL V-SEASON IS REFLECTED IN COMPANY PROFITS

The success of Blackpool's victory season is reflected in increased dividends by the local entertainment companies.

The directors of Blackpool Tower Co. met on November 8 to receive the accounts for the year ending October 31. These showed a net profit of £84,711, compared with £79,603, and with the dividend on the stock of the Witner Gardens (which is owned by the Tower Co.) of £13,125 and the balance brought forward of £46,987. The available balance is £144,823, compared with £134,593.

The directors recommend that £30,000 be written off as depreciation, £10,000 set aside to maintenance and contingent fund and that dividends be declared of 6 per cent., less tax, on preferred ordinary stock (absorbing £1,200) and dividend of 15 per cent. and bonus of 10 per cent. (both less tax) on the ordinary stock (absorbing £51,562).

The carry forward is £52,051.

Last Year

Last year's dividend and bonus totalled 22½ per cent., so this year's shows an improvement of 2½ per cent.

The Winter Garden's figures were: profits £53,531, with £8,678 balance brought forward, total £63,209, compared with £61,691. After deducting debenture and loan interest, £4,800, writing off £30,000 for depreciation and placing £5,000 to maintenance and contingent account, there is a balance of £23,409.

The dividend of 25 per cent., less tax (2½ per cent. more than last year) absorbs £12,125, leaving a carry forward of £8,884.

R. G. Bickerstaffe, J.P., chairman, presided.

The annual meeting of stockholders is on December 21.

Rank's "United" Deal Causes Excited Bids for G.-B. Shares

By Our CITY EDITOR

THE announcement of the formation of United World Pictures by the J. Arthur Rank interests, International Pictures and Universal, has started up the most exciting time in G.-B. group shares for a long time.

For the first time in many years there was active unofficial business in Gaumont and British and Dominion issues during the past week-end after the Stock Exchange closed on Friday afternoon.

During that period G.-B. shot up from 23s. to 28s. and opened unofficially at 30s. on the London Stock Exchange on Monday morning, but later reacted to 25s. 6d.

"A" ordinary, which closed around 14s. on Friday touched 17s. 6d., but came back to 16s.

B. and D., which closed on Friday at about 24s., touched 24s. 4½d.

The week-end buying was of American origin, and it was strongly reported that the main-buyer was from Universal Pictures.

G.-B.'s previous highest was 23s. 9d. in 1944.

Odeon jumped 2s. to 44s. 6d. Elsewhere, African Theatres had another spurt to 96s. 9d., which was a further gain of 4s. 3d. on the week. A.P.P.H. rose 1s. to 30s. on the increased profits, while Capital and Provincial News 5s. shares gained 6d. at 11s. on the satisfactory meeting. British Lion 7½ per cent. pref. were 7½d. higher at 13s. 7½d., while P.C.T. Construction 7 per cent. pref. gained 1s. 3d. at 30s.

ASSOCIATED Provincial Picture Houses report a sharp advance in net profits from £33,188 to £45,510.

Last year the directors withdrew £35,000 from general reserve to make good arrears of depreciation of certain subsidiary companies, and on this occasion they are taking advantage of the increased profits to step up the reserve allocation from £3,500 to £20,000.

After paying preference dividend and maintaining the ordinary dividend at 7 per cent., it is only necessary to reduce the amount carried forward from £60,098 to £57,358, which in itself is still equal to more than two years' net dividend payment on the ordinary capital.

NEW PRIVATE COMPANIES

Beresfords (Leamington).—Registered November 27. Capital, £1,000 in 1,000 shares of £1 each. Producers of and dealers in cinematograph films and apparatus.

France Union Films.—Registered November 24. Capital, £500 in 250 "A" and 250 "B" shares of £1 each. Film renters and producers. The first directors are to be appointed by the subscribers. Secretary, R. Martin. Solicitor, Louis A. Hart, 24, Gilbert Street, W.1. Registered office, 23, Golden Square, W.1.

G. J. Lytle (Advertising).—Registered November 23. Capital, £1,000 in 20,000 shares of 1s. Publicity and advertising agents. Permanent governing director, Chas. J. Lytle, 24, Park Lane, W.1. Registered office, 24/5, New Bond Street, W.1.

West Country Cinemas.—Registered November 24. Capital, £100,000 in 99,900 ordinary and 100 management shares of £1 each. To acquire certain cinemas in South-West England and in any other places in the U.K. The first directors are not named. Secretary, Teresa Hodge, B.A. Solicitors: Hodge and Co., 31, Windsor Place, Cardiff.

MANX CIRCUIT MERGER

THE successful negotiations for the acquisition of the Strand Cinema Company had made the past year a momentous one for the Palace and Derby Castle, Ltd., declared A. E. Kitto at the annual meeting of the company at Douglas, I. of M. The directors were confident that this acquisition was one in the best interests of the shareholders and the general public.

The company was taking over all the executive officials of the Strand company, and next month T. W.

SHARE MARKET

	This Week.	Move-ment.
African Theatres Ord. . .	96/0	+4/3
Assoc. Brit. Pic. Corp., 5/-		
Ord. . .	20/0	— /3
6% Pref. . .	28/-	—
4½% Debs. . .	£106	+10/-
A.P.P.H. Ord. . .	30/-	+1/-
Brit. & Dom. Films (12/-)	24/-	+1/0
Brit. Lion 7½% Pref. 10/-	13/7½	+7/4
Capital Prov. News, 5/-	11/-	+6/-
Cine Television "B" Ord.	3/9	—
Dufay-Chromex 5s. Ord.	4/1½	—
Gaumont British Ord. 10/-	24/0	+4/-
"A" Ord. (5/-)	16/-	+5/-
5½% 1st Pref. . .	24/0	—
4½% Debs. . .	£106	+25/-
General, The, Prefd. (6/8)	12/6	—
6½% 1st Mort. Deb.	£105	+10/-
Kinemas (5/-) Ord. . .	10/4½	—
Mde. Tussaud 1/- Def. . .	3/0	+3/-
£1 Prefd. Ord. . .	23/6	— /0
Moss Empires £1 Ord. . .	43/1½	+7/4
£1 Cum. Pref. . .	23/0	—
Odeon 5/- Ord. . .	43/0	+1/3
6% Pref. . .	28/-	+6/-
Odeon 5% Debs. . .	£105½	—
P.C.T. 10% Cum. Pref. . .	37/-	—
7½% "A" Pref. . .	32/-	—
7½% "B" . . .	31/3	—
Const. 7% Pref. . .	30/-	+1/3
Scophony (5/-) . . .	4/10½	+1/4
Sound City (Films) 6% Pref.	16/-	—
Stoll Th. Corp. . .	18/6	— /d
Twentieth Cent. Ord. (5/-)	4/-	—
6% Pref. (10/-) . . .	9/3	— 1/4
Union Cinemas 1st Pref. . .	21/0	—
2nd Pref. . .	21/-	—

£1 shares unless otherwise stated.

Culbbon, secretary of that company, was to be appointed general manager of the combined concern, and G. M. Faragher would revert to the management side. W. Ross had been appointed assistant secretary.

The balance sheet, which has already been quoted in these columns, was presented by the chairman, who explained that the year's trading had been restricted to the three cinemas in use, and with the knowledge of the Strand Co. results over a period he confidently looked forward to 1946. It was hoped to reopen the Crescent cinema in Douglas next year.

The dividends as recommended were declared, and R. L. Stott was re-elected a director.

New Films at a Glance

TITLE AND RENTERS.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLES.
Blonde from Brooklyn ... (Columbia)—American.	64 min. (U)	Robert Stanton, Lynn Merrick, Thurston Hall.	Unpretentious romantic comedy with music. Lynn Merrick good, but story thin and support indifferent.	Very moderate second.
Confidential Agent ... (Warner)—American.	116 min. (A)	Charles Boyer, Lauren Bacall, Katina Paxinou.	Spectacular espionage melodrama. English backgrounds unconvincing; acting good; thrills well-timed.	Obvious title and star booking for the populars.
Corn is Green, The ... (Warner)—American.	112 min. (A)	Bette Davis, John Dall, Joan Lorrington.	Showmanlike period romance, brilliantly adapted from Emlyn Williams' play of Welsh village life. Magnificent performance by Bette Davis.	Outstanding booking for all classes.
Daisy Goes Hollywood ... (Pathe)—American.	58 min. (U)	Daisy, the Dog, James Ellison, Wanda McKay.	Homely Hollywood comedy, featuring Daisy, the canine star. Support and presentation adequate.	Acceptable novelty booking.
*Dogs at Work ... (Renown)—British.	35 min. (U)	—	Compact and showmanlike British canine novelty. Treatment, subject and commentary good.	Good feature quota fill-up.
*Elmer's Other Tale ... (New Realm)—British.	34 min. (A)	Elmer, the Pup	Roughly devised British canine novelty featurette.	Only very moderate feature quota fill-up.
Fog Island ... (Pathe)—American.	69 min. (A)	George Zucco, Lionel Atwill, Jerome Cowan.	Creepy crime melodrama set on a fog-bound island. Story holding, acting good, climax breath-taking.	Good general macabre.
Illegal Rights ... (Columbia)—American.	57 min. (U)	Charles Starrett, Leota Atcher, Norman Willis.	Rough and ready half-pint western. Tale sketchy and acting second-rate.	Very, very moderate Western fill-up.
Land of the Outlaws ... (Pathe)—American.	54 min. (U)	Johnny Mack Brown, Raymond Hatton, Nan Holliday.	Vest-pocket outdoor comedy melodrama. Story straightforward; fights realistic; atmosphere good and picturesque.	Good average Western second.
Melody Ranch ... (British-Lion)—American.	80 min. (U)	Gene Autry, ... Jimmy Durante, Ann Miller.	Spectacular, outdoor musical comedy, originally reviewed, April 17, 1945	Capital booking; popular reissue for the family.
Mexicana ... (British Lion-Republic)—American.	83 min. (A)	Tito Guizar, ... Constance Moore, Leo Carrillo.	De luxe musical romance set in gay, colourful Mexico City. Story slight, but stars versatile and attractive and numbers tuneful.	Attractive light booking.
Man Who Walked Alone, The. ... (Pathe)—American.	72 min. (A)	David O'Brien, Kay Aldridge, Walter Catlett.	Friendly, novel and inconsequential small-town comedy drama. Neat, atmosphere refreshing and cast adequate.	Good general support.
Pardon My Past ... (Columbia)—American.	88 min. (A)	Fred MacMurray, Marguerite Chapman, William Demarest.	Fast-moving comedy. Story bright, star's performance clever and support first-rate.	Capital light booking for all classes.
Pillow of Death ... (General F.D.-Universal)—American.	67 min. (A)	Lon Chaney, Brenda Joyce, J. Edward Bromberg.	"Penny-blood" murder mystery, the later of the "Inner Sanctums" Story old-fashioned and far-fetched.	Flea-pit "thick ear."
Saratoga Trunk ... (Warner)—American.	184 min. (A)	Gary Cooper, Ingrid Bergman, Flora Robson.	Marathon period melodrama from Edna Ferber's best seller. Story colourful, staging impressive and stars popular.	Outstanding general booking.
*To-day and To-morrow ... (Film Traders)—British.	42 min. (U)	—	Documentary brilliantly telling story of Middle East food problems. Deeply interesting.	First-class interest featurette, especially for progressive halls.

* British picture.

† In Colour

REVIEWS FOR SHOWMEN

The Corn is Green

Warner. American (A). Directed by Irving Rapper. Featuring Bette Davis, John Dall and Joan Lorrington. 10,220 feet. Release not fixed. **SHOWMANLIKE**, human and absorbing period romance, brilliantly adapted from Emlyn Williams' play, built around a well-meaning spinster who goes to a small Welsh mining village to educate the impoverished community, but experiences many heartaches before she triumphs and, at the same time, finds an outlet for thwarted motherlove. Its quiet, yet powerful, story is superbly acted—Bette Davis gives her finest performance. The skilful and sympathetic interplay of character, cleverly embroidered with accurate detail,

creates expertly planned mass entertainment. It is not unlike that distinguished box-office record breaker, "How Green Was My Valley." Outstanding booking for all classes.

Story.—In the year 1890, Miss Moffat, strong-willed English schoolmistress, inherits a house in a small Welsh mining village. She takes up residence and is accompanied by her Cockney housekeeper, Mrs. Watty, and Watty's unpleasant child, Bessie. The ignorance and poverty of the inhabitants and the exploitation of the young in the pits appals her and she starts a voluntary school. The squire is hostile, but Miss Moffat sticks to her guns. Morgan Evans, a young miner, is one of her pupils, and has exceptional gifts, but she drives him a little too hard and, in a rebellious

moment, he takes to drink and her maid's child, Bessie. However, he soon pulls himself together. Meanwhile, Miss Moffat persuades the squire to sponsor Morgan when he sits for his Oxford entrance examination. On the morning of the examination, Bessie casually announces that Morgan is the father of her child-to-be. The news is kept from Morgan until he hears that he has passed. He determines to do right by Bessie and his recently delivered son, but Miss Moffat finally convinces him that his duty lies in other directions. He returns to Oxford, while Miss Moffat arranges to adopt and guide the destiny of his son.

Acting.—Bette Davis has a most exacting rôle, but she is more than equal to its wide

REVIEWS—continued from page 22

emotional and physical demands. Her performance is terrific and she is plainly the screen's No. 1 actress. John Dall makes an impressive debut as Morgan, and Joan Lorring is equally good as the minx Bessie, while Nigel Bruce is responsible for a delightful cameo as the blimpish squire. The support is hand-picked, too.

Production.—The picture's scope is greater than that of the stage play, but there is no flaw in its generous composition. It is, at once, a moving, penetrating and sensitive study of a repressed spinster and a vivid composite portrait of conditions in a 19th century Welsh mining village. Forthright acting, imaginative direction and graphic stagecraft smoothly unite the two exciting phases. It will remain long in the memory of the filmgoer and is certain to be near the top of the list of the 1946 releases. What a woman's picture, and what a title and star booking!

Points of Appeal.—Holding, dramatic and intensely moving and human story, grand performance by Bette Davis, first-class support, flawless atmosphere, good comedy relief, strong feminine angle and box-office title and star.

Confidential Agent

Warner. American (A). Directed by Herman Shumlin. Featuring Charles Boyer, Lauren Bacall and Katina Paxinou. 10,582 feet. Release not fixed.

SPECTACULAR romantic espionage melodrama, based on Graham Greene's best seller. It tells of a Spanish Republican's tussle with counter-agents and traitors, and with unsympathetic Lancashire coalowners, while on a secret mission to procure fuel for the Republican Army. The British characters are, with few exceptions, caricatures, and much of the political sentiment is blandly Leftist, but provided its hectic tale is not taken too seriously it offers the ninepennies good value and a good thrill. Big title and star values help to assure box-office success. Obvious booking for the populars.

Story.—Louis Denard, Spanish Republican agent, comes to England to purchase coal. Licata, a counter-agent, is out to secure a similar contract for Franco. Denard misses the train at Dover, but Rose Cullen, a forthright young woman who turns out to be the coal owner's daughter, gives him a lift in her car. He is later attacked by Licata's chauffeur and insulted and abused by Currie, an English "sportsman" who thinks all foreigners are knaves. By this time, he has Rose's sympathy and co-operation. He boards in a cheap London hotel and contacts Contreras, another agent, but the two betray their trust. A Cockney maid is then involved and murdered. Subsequently, the crooks are cornered. After dodging the police, Denard eventually arrives in Lancashire, only to learn that his rivals have won, but things sort themselves out happily.

Acting.—Charles Boyer gives a sound performance as the brave, harassed and persecuted Denard, and Lauren Bacall, no longer the sultry siren, displays strength of character as the frank, independent and forthright heroine. Katina Paxinou, Peter Lorre and Victor Francen are adequate, but George Coulouris seems miscast. Best of the rest is Wanda Hendrix.

Production.—The plot is overcrowded and uneven, but although it takes some time to sort out and is sometimes slow, it does produce a good number of thrills. It is, of course, definitely anti-Franco, but on the whole it leaves axe-grinding alone and concentrates on conventional thick-ear. In other words, it is its false impressions of England and Englishmen rather than the shade of its politics that invite most criticism. Anyway, the box-office pull of Boyer and Bacall encourage us to give it the benefit of many doubts.

Points of Appeal.—Espionage, good thrills, better title, and box-office stars.

Mexicana

British Lion, Republic. American (A). Directed by Alfred Santell. Featuring Tito Guizar, Constance Moore and Leo Carrillo. 7,482 feet. Release not fixed.

A DE LUXE musical romance, located in a colourful Mexico city, and depicting the professional rivalry of a Mexican "Sinatra" and a glamorous New York singer who pose as husband and wife for safety and publicity purposes, but who, after the usual clashes of temperament inevitably find themselves really in love. The co-stars have talent and charm, the numbers are tuneful and the staging excellent, and the amiable fooling and sparkling veneer successfully conceal a somewhat slender plot. Decidedly a highly merited eye-ful. Attractive star-graced light booking for the majority of halls.

Story.—Continually mobbed by hysterical girl fans, Pepe, a Mexican crooner, threatens Esteban, his manager, that he will marry and settle down. This gives Esteban an idea and he arranges with Beagle, manager of Alison Calvert, a glamorous American singer, who is to co-star with Pepe in a forthcoming "Pan-American Festival," for Pepe and Alison to pose as husband and wife. The stunts keeps the crowds from Pepe and is good publicity, but Pepe and Alison cannot resist scoring off each other. There are further complications when Lupita, one of Pepe's old flames, puts in her spoke, but all comes right by festival night, and eventually their phoney marriage is solemnised.

Acting.—Tito Guizar makes good use of his pleasing voice and displays a keen sense of humour as Pepe, and Constance Moore is a talented, attractive and gorgeously gowned Alison. Leo Carrillo, Howard Freeman, Estelita Rodriguez and Jean Stevens are a well chosen, though slightly neglected, supporting team.

Production.—The tale, which, by the way, borrows much of its humour from "Safety Last" and conventional bedroom farce, enters fully into Mexico City's colourful night life, and the many cabaret sequences and the elaborate festival finale are lavishly decked with attractive dancing and singing acts. Beautifully mounted musical, if not side-splitting farce, its gorgeous sets and tuneful song should charm away the average housewife and workman's cares. There's something in its stars and title, too.

Points of Appeal.—Attractive and versatile cast, lavish staging, tuneful numbers, catchy title and star values.

Blonde from Brooklyn

Columbia. American (U). Directed by Del Lord. Featuring Robert Stanton, Lynn Merrick and Thurston Hall. 5,798 feet. Release not fixed.

UNPRETENTIOUS romantic comedy with music which tells of the unexpected complications which arise when a couple of young radio singers innocently place their futures in the hands of a phoney Kentucky colonel. Crooner Lyn Merrick looks good in the lead, but one snappy blonde songbird does not make a super, or, for that matter, a programmer. A thin story, cheap staging and weak supporting cast let the show down. Very moderate second.

Story.—Dixon Harper, a young ex-private, determines to get back into show business. He is struck by the voice of Susan Parker, a juke-box operator, and a meeting is arranged. The two find much in common and decide to form a radio act. Dixon thinks that a Southern accent is essential, and "Colonel" Hubert Farnsworth, a smooth confidence man, overhears their conversation and engages himself as their manager. The "Colonel" persuades Susan to call herself Agatha Bellwithers, after an old Southern family, but just as the youngsters get their radio break, a lawyer shows up and says that Susan is heir to the Bellwithers' millions. Susan knows that she is not, and there are many very awkward moments before she and Dixon get out of their fix.

Acting.—Lynn Merrick displays talent and personality as Susan, but Robert Stanton,

formerly known as Bob Haymes, is a colourless Dixon, and Thurston Hall lacks finesse as the colonel.

Production.—The story is a museum piece, and with the exception of Lynn Merrick, who has chic, there is nobody to give it new life. It just drags along, burdened by all too-frequent close-ups of Robert Stanton warbling into the microphone, until the director calls it a day. The ending is most abrupt. Neither farce nor musical, it is, needless to say, no great shakes.

Points of Appeal.—Convenient footage, title and Lynn Merrick.

Pillow of Death

General F.D., Universal. American (A). Directed by Wallace Fox. Featuring Lon Chaney, Brenda Joyce and J. Edward Bromberg. 5,991 feet. Release not fixed.

A MURDER mystery of the penny blood type, which shows how a resourceful medium helps the police to apprehend a particularly cunning and ruthless maniac killer. The fantastic plot is full of loopholes, and the presentation is both theatrical and old-fashioned. There are unintentional laughs in plenty, but no plausible, let alone hair-raising, thrills. "Flea-pit thick-ear."

Story.—Wayne Fletcher, an attorney, is in love with Donna, niece of wealthy Sam and Belle Kincaid. Wayne's wife is mysteriously murdered, but although Wayne is the obvious suspect, he furnishes a watertight alibi. Later, Sam and Belle, who are opposed to Wayne's association with Donna, are smothered in their sleep. The police are completely puzzled and, in desperation, secretly enlist the aid of Julian, a medium. He reproduces the voice of Wayne's wife and scares Wayne into confessing. Finding himself well and truly up against it, the obviously demented Wayne takes a nose-dive out of the nearest window.

Acting.—Lon Chaney fails utterly to convince as two-timing killer Wayne, and Brenda Joyce, J. Edward Bromberg, Clara Blandick and George Cleveland are completely wasted as Donna, Julian, Belle and Sam.

Production.—The story has a surprise ending, but neither the exuberant finale nor the highly coloured preliminaries are logical. Its lurid, serial-like technique belongs to the silent days. It will scare no one. Rather does it invite the horse-laugh.

Points of Appeal.—Title and series values.

Land of the Outlaws

Pathe. American (U). Directed by Lambert Hillier. Featuring Johnny Mack Brown, Raymond Hatton and Nan Holliday. 4,950 feet. Release not fixed.

VEST-POCKET outdoor comedy melodrama, illustrating a hard-hitting battle between two U.S. Marshals and a crooked saloon proprietor. The actual tale conforms to pattern, but fast action, good fights and fine scenery conceal its threads. Good average Western "second."

Story.—Nevada, dashing young U.S. Marshal, and Sandy, wily old-timer, are called to a small Western town by Dan Broderick, a leading citizen. Broderick is shaken up by an alarming decrease in the amount of ore taken from his mine and suspects Frank Carson, ex-convict owner of a cartage company that carries the ore, of fiddling. Nevada and Sandy are certain that Ed Hammond, an unscrupulous saloon proprietor, is responsible. They set a trap for the slick Ed, and, after risking their necks, justify their actions.

Acting.—Johnny Mack Brown and Raymond Hatton score in double harness as Nevada and Sandy, and Hugh Prosser makes a good villain, while Nan Holliday pleases in the only feminine rôle.

Production.—The plot gets briskly off the mark and is responsible for a lively alternation of fights and laughs. The scenery is grand and the "in the nick of time climax" is a corker. In all, wholesome fast-moving fare for the masses and kids.

Points of Appeal.—Straightforward plot, good fights, clean comedy relief, healthy and picturesque atmosphere and handy footage.

Continued on page 26

TOGETHER —

THE TWO LOVELIEST VOICES ON THE SCREEN

"Delightful Dangerous"

JANE POWELL • RALPH BELLAM
CONSTANCE MOORE • MORTON GOUR
and his orchestra

ARTHUR TREACHER • LOUISE BEAVERS • RUTH TOB

The **BIG** Attractions
for 1945 are from

UNITED
ARTISTS

SINCE YOU WENT AWAY
THE WAY TO THE STARS •



AY GUEST IN THE HOUSE • I'LL BE SEEING YOU • THE FIFTH CHAIR
S • TOMORROW—THE WORLD! • BLOOD ON THE SUN • THE SOUTHERNER

REVIEWS—continued from page 23

Daisy Goes to Hollywood

Pathé. American (U). Directed by Alexis Thurn-Taxis. Featuring Daisy, the Dog, James Ellison and Wanda McKay. 5,260 feet. Release not fixed.

HOMELY Hollywood comedy, featuring Daisy, famous canine star of the "Blondie" series. It shows how romance between a pretty, screen-struck girl and a happy-go-lucky script writer is brought about by a friendly and intelligent mongrel. The satirical twists are only fair, but there are no flies—or fleas—on Daisy. The settings are obviously the real thing. Acceptable novelty booking, particularly for family and juvenile audiences.

Story.—Martha, an attractive young girl, sets off for movie fame and fortune. Outside of Hollywood she meets Larry, successful script writer. Daisy, a stray dog, follows her in, and Larry thinks the dog belongs to her. He pursues her when she departs without the dog, and eventually catches up with her. She decides to give Daisy a home, and Larry poses as a soda jerker to woo Martha, but she gives him the air when she learns the truth. Meanwhile, Daisy wanders into a studio and is a hit. As soon as Daisy's fame spreads, a woman claims her, but Larry testifies during the action and Martha wins. Happy ending.

Acting.—Daisy is an exceptionally intelligent dog and is sure to please. Wanda McKay and James Ellison have youth on their side, and the support is adequate.

Production.—Satire is, it will be observed, the peg upon which the dog interest dangles. Its wit is not as sharp as Daisy's intelligence, but the two together, nevertheless, make refreshing novelty entertainment. It's just right for the family and children.

Points of Appeal.—Amusing tale, clever dog, fascinating atmosphere, handy footage and obvious juvenile angle.

Illegal Rights

Columbia. American (U). Directed by William Berke. Featuring Charles Starrett, Leota Atcher and Norman Willis. 5,140 feet. Release not fixed.

ROUGH-AND-READY Western telling how a bunch of disbanded Texas Rangers convince the Governor of their State that their services are still needed. Fast, plenty of fights, but always in sight of the obvious. Very, very moderate Western fill-up.

Story.—Steve McKay, Texas Ranger captain, gets a job on a ranch when the Rangers are disbanded. Monte Kerlin, a cut-throat, and Schuyler, an outlaw, plot to drive the homesteaders from the land. As soon as things get too hot, Steve applies to the Governor for help and the Rangers are reformed. In the subsequent tussle the crooks are liquidated.

Acting.—Charles Starrett rides and fights hard, but the supporting players are a very scratch team.

Production.—The story warms up slowly, and even when it does get cracking it merely stages a one-sided gun battle. The occasional songs are a tedious impediment. It's kids' stuff, pure, but very simple.

Points of Appeal.—Scenery and footage.

The Man Who Walked Alone

Pathe. American (A). Directed by Christy Cabanne. Featuring David O'Brien, Kay Aldridge and Walter Catlett. 6,532 feet. Release not fixed.

FRIENDLY, novel and disarmingly inconsequential small-town comedy drama, turning on the unconventional courtship of an attractive but self-willed society girl and an audacious young war hero. Its competent and attractive leading players see that both its timely sentiment and humour are adequately stressed. Detail and atmosphere are accurate and refreshing. In spite of its "A" certificate,

it is ideal family hall fare. Good general support.

Story.—Marion Scott, much-decorated Army corporal, settles in Plainfield. To avoid publicity, he puts on civvies and tricks Willie, elder daughter of a wealthy family, into giving him a lift. She thinks he is a deserter, but finds him agreeable and persuades her mother to engage him as chauffeur. Willie is engaged to a local big-wig, but soon it is apparent that she and Marion are in love. Mrs. Hammond and Alvin get together and plan to separate the two, but, needless to say, they fail. In the end, Marion is recognised and given a civic reception.

Acting.—Kay Aldridge is a spirited and good-looking Willie, Dave O'Brien is a manly Marion, and Smith Bellew stooges effectively as the snooty Alvin. Walter Catlett heads a sound supporting cast.

Production.—The story is, for the most part, an artless parody on small-town life, but even so there is just enough true sentiment to lift its slapstick out of the common rut. The cast do their stuff and the director has filled in the cracks with much bright and not irrelevant by-play. There are plenty of laughs and more than a flick of feminine appeal.

Points of Appeal.—Slight, human story, clean comely asides, good characterisation and good title.

Elmer's Other Tale

New Realm. British (A). Directed by E. J. and S. A. Fancy. Featuring Elmer, the Pup. 3,062 feet. Release not fixed.

ROUGHLY improvised British canine novelty featurette. Two directors, E. J. and S. A. Fancy, and three well-known commentators, Freddie Grisewood, Frederick Allen and John Snagge, are employed, but they fail to make anything of the sketchy tale of a tramp and his dog. Disjointed, dishevelled and burdened with an "A" certificate, it has little to recommend it, apart from its feature quota ticket. Only very moderate fill-up.

Production.—The picture describes life as seen by Elmer, mongrel friend of a tramp. In the first reel the tramp returns a lost child to its mother and is rewarded with a "quid." He promptly goes to the local and gets merry, and the cautious Censor immediately hands out an "A" certificate. In the subsequent reels Elmer introduces the audience to his sheep, sporting and police dog friends. Most of this has been seen before. That's all, but it counts for exhibitors' feature quota!

Points of Appeal.—Quota ticket.

Dogs at Work

Renown. British (U). Directed by Harry Gordon. 3,158 feet. Release not fixed.

SNUG and exhilarating British dog film. A sequel to "Spotlight on Dogs," its highlights are scenes of retrievers, pointers and fox-hounds on "ops." There are also many striking and moving shots of guide dogs for the blind going about their business. The crisp, lifelike and artistically composed snippets are skilfully varied and edited and neatly bound by natural and informative commentary, smoothly delivered by Ronnie Waldman. It's just the thing for the family. Good feature quota fill-up.

Production.—The first sequence demonstrates the skill and patience of gun-dogs; the second shows foxhounds hard on the scent; the third illustrates the sagacity and intelligence of guide dogs; and the fourth is a tribute to the courage and versatility of police dogs. The various phases are appropriately framed and effectively interspersed with natural humour and more than adequately photographed. Ronnie Waldman's easy commentary gives the final and showmanlike touch to agreeable, instructive and entertaining "tail-wagger." It definitely earns its break, irrespective of its valuable exhibitors' feature quota ticket.

Points of Appeal.—Popular subject, comprehensive treatment, good family angle, handy footage and quota ticket.

Saratoga Trunk

Warner. American (A). Directed by Sam Wood. Featuring Gary Cooper, Ingrid Bergman and Flora Robson. 12,135 ft. Release not fixed.

MARATHON period melodrama, a meticulous adaptation of Edna Farber's best seller, profusely illustrating the crowded biography of an attractive and spirited young woman. The colourful, if slightly novelistic tale, divides its prodigious footage between nineteenth century New Orleans and Saratoga and Ingrid Bergman's personality and figure admirably suit and fit its times and mood. Gary Cooper is equally well cast, while both its plot and by-plot carry immense feminine appeal. Pictorial punch is terrific. Outstanding star and title booking.

Story.—Clio Dulaine, attractive young woman, returns to New Orleans after completing her education in France. Her mother had been ill-treated by her father's relatives, and she vows to marry a rich husband. She poses as a countess. Clint Maroon, a genial Texas gambler, falls in love with her, but she determines not to make her mother's mistake and marry for love. Later, she extorts money from her in-laws, and, at Clint's suggestion, makes Saratoga her hunting ground. She bewitches Bartholomew Van Steed, a wealthy railway magnate, and, in spite of opposition from his mother, gets him to propose. Meanwhile, Clint, who also has a score to settle with society, is engaged by the Van Steed group to drive off gangsters from the Saratoga trunk line. He succeeds, but is badly injured. When Clio sees him injured she realises that he is, after all, the only man for her.

Acting.—Ingrid Bergman is beautiful and beguiling in the dresses of the period and more than equal to all acting demands as Clio. Gary Cooper ambles amiably through his part as Clint, and Flora Robson and Jerry Austin contribute clever cameos. Florence Bates is the most impressive of the rest.

Production.—The far-flung tale has more breadth than depth, but its surface action is sufficiently vital and varied to prevent the interest from seriously flagging. The by-play is particularly good, and the magnitude of the sets impressive. The horse-buggy and bustle period in which it is set not only has a fascination of its own, but has also the gift of imparting colour and glow to the most trivial situation. This gift is cunningly exploited. Showmanlike direction and treatment is also reflected in the climax. The battle between the rival railway workers is on a large scale and cleverly introduces big thrills just as the reviewer's "tip-up" is beginning to feel a trifle hard. It is certainly a mighty strip of celluloid.

Points of Appeal.—Popular romantic angle, colourful settings, spectacular thrills, irresistible feminine touch, best seller title and box-office stars.

Fog Island

Pathe. American (A). Directed by Terry Morse. Featuring George Zucco, Lionel Atwill and Veda Ann Borg. 6,299 feet. Release not fixed.

CREEPY crime melodrama, set on a lonely, fog-bound island, showing how a dead financier takes revenge on the man who had slain his wife and the men and women who have framed him. Its death-rate is fabulously high, but powerful acting and good atmosphere enable it to get away with murders. Faintly reminiscent of "Ten Little Niggers" and with an above the average cast, it represents a live selling line in "shockers." Good general macabre.

Story.—Leo Granger, a financier, is framed by business associates, and a fake clairvoyant, and sent to prison. While he is away his wife is mysteriously murdered. He knows that his old colleagues think he has money hidden in his gloomy home on a fog-bound island and, following his release, he invites them for the week-end. He makes Gail, his step-daughter, hostess; a gangster-butler and an ex-gaolbird

SHORTS OF THE WEEK

20th CENTURY-FOX

PACIFIC FRONTIERS. *March of Time.* American (U). 1,528 feet. Released December 3, 1945.—An interesting and—as is usual in this magazine feature—extremely well photographed exposition of America's need for South Sea Island bases in the final assault on Japan. The picture deals mainly with Guam which the Americans lost early in the war and recaptured in July, 1944, and turned into the greatest naval base in the Pacific, from whence Admiral Nimitz directed the immense power of the U.S. and British navies.

PAPWORTH VILLAGE SETTLEMENT. (U). 1,805 feet. Release not fixed.—Produced by World Wide Pictures, this extremely interesting and human documentary describes the tuberculosis hospital and rehabilitation settlement at Papworth. It is the story of a village built up for and by T.B. sufferers, and those who once suffered and being cured have remained, seen from the personal angle of a sailor who went there a sick man and is now a happy, busy citizen. Medical treatment, hostels and village homes, the convalescent people working at various industrial jobs—all are shown vividly. A well-knit film, with an unobtrusive and informative commentary. Excellent filler.

MODEL HUSBANDS. (U). 1,706 feet. Release not fixed. Produced by Norman Films.—Novel subject, devoted to amateur model engineering. All kinds of beautifully constructed model craft, from a large-scale reproduction of the *Royal Sovereign* to an ultra-modern speedboat, capable of doing forty miles an hour on a spoonful of petrol, are shown going through their paces. Commentary by Jerry Wilmot, is marred by laboured facetiousness and self-conscious word associations. Good fill-up, especially appealing to children.

UNIVERSAL

RAIDERS OF GHOST CITY. American (U).—A good Western serial in 13 two-reel episodes, with plenty of hard riding and fast shooting. At the end of the American Civil War, supposed Confederates raid Government gold shipments. Steve Clark is sent to discover the originators of the gang. After

Thus catalogued, it sounds a dull subject. But the terse treatment, the admirably selective camera work and the informed and alive commentary, together with a clear eye for the human touch, give it warmth, vigour, drama and eloquence as well as factual strength.

This outstanding documentary should be a first-rate proposition where a film of real class is appreciated.

Story.—The film begins with the agricultural situation in the Middle East before the war, showing intensely farmed land amid vast areas of desert and mountain. The methods are ancient: the yield sufficient to maintain bare existence. Then comes the war, and the need to build up food stocks to make all the Middle East self-supporting. We are shown the British organisation of growing, distribution and control and its triumphant development which merges into a permanent plan, involving nineteen nations.

Production.—Inspired selection of material, a taut script, fine camerawork and a commentary that blends information with a deep feeling for the spaciousness of the subject enable the picture to cover in just less than three-quarters of an hour a complete picture of the work of years over thousands of square miles. All this is infused strikingly with a strong human note. This is documentary as it should be done; and it will be appreciated wherever there is a reasonably intelligent audience.

Points of Appeal.—Fine treatment of deeply interesting subject, feature quota rating.

various and exciting experiences he achieves his goal. Dennis Moore is the fearless Steve, Wanda McKay portrays a charming Government agent—and also brings romance into the life of Steve. Lionel Atwill, as Alex Morel, leader of the gang, later discovered to be a Prussian spy, is a very convincing villain. The chapters end with the necessary suspense. The film contains plenty of movement.

TIN PAN ALLEY TEMPOS. American (U). 2 reels. 1,351 feet.—"Name Band," starring Phil Ohman and his orchestra, with vocal numbers, dance routines and guitar playing, artists include June Hutton, Carolyn Grey, Grace Costello, Jimmie Dodd, and the pianist Phil Ohman himself.

SOLID SENDERS. American (U). 2 reels. 1,327 feet.—Starring Jan Garber and his orchestra, with Lorraine Krueger, Julie London and Jodie Grey. The act includes tap dancing, vocal and xylophone solos.

MELODY STAMPEDE. American (U). 2 reels. 1,361 feet.—Starring Spade Cooley and his orchestra, with Carolina Cotton, Tex Williams, Smoky Rogers and Fuzzy Knight. A happy mixture of melody and humour.

QUEER BIRDS. American (U). 1 reel. 887 feet.—"Variety View," presenting various species of wild birds in their natural surroundings. A feast for the eyes.

GO NORTH. American (U). 1 reel. 894 feet.—"Variety View." Showing the development of Alaska, the preparation of airstrips, the cultivation of crops, and the rich beauty of the Alaskan wilds. Absorbing and educational. Encouragement to modern pioneers.

Reissues Reviewed

Melody Ranch

British-Lion. American (U). Directed by Joseph Santley. Featuring Gene Autry, Jimmy Durante and Ann Miller. 7,161 feet. Release not fixed.

A REISSUE, the popularity of which is in no doubt. Its star alone is sufficient to attract exhibitors, added to which you have Jimmy Durante and Ann Miller, both of whom have their own following. A fast-moving and spectacular Western, it hits hard and often through its straightforward plot and rough stuff. It is in many respects a musical Western revue, containing song, dance, comedy and crosstalk acts. In all, it is excellent outdoor entertainment for young and old alike. Originally reviewed in the KINE. of April 17, 1945, we classified it as "an obvious all-star Western top liner. Capital outdoor booking." We can repeat this.

Points of Appeal.—Lively, actionful plot, hearty scraps, excellent teamwork, picturesque settings, good title and box-office stars.

Irene

RKO-Radio. American (U). Directed by Herbert Wilcox. Featuring Anna Neagle, Ray Milland and Roland Young. 9,051 feet. Release not fixed.

HERBERT WILCOX'S adaptation of the famous musical comedy which was reviewed in our issue of May, 1940, still makes very attractive entertainment. While there is a good deal of padding; it does not detract from the generally good impression it makes, chiefly because, like the story, it is brightly put over. Anna Neagle, looking beautiful in Technicolor, puts over the famous Blue Gown number with the utmost effectiveness. Ray Milland displays his usual lightness of touch. It still remains, as we said in 1940, an excellent general booking.

Points of Appeal.—Title, well-known tuneful numbers, good staging and stellar value.

are the only other people in the house. Leo soon proves who killed his wife; all but one come to a violent end.

Acting.—George Zucco does a good job as the vengeful and resourceful Leo, and Jerome Cowan, Lionel Atwill, Veda Ann Borg, Ian Keith and Jacqueline de Wit contribute robust support.

Production.—The plot does not hurry to its ingenious, bloodthirsty climax, but, all the same, its steps are sure and its mechanics are in the best Grand Guignol tradition. Following Leo's death, the hunt for hidden treasure leads the "guests" to the dark, clammy vaults of the forbidding island mansion and the trap is sprung in circumstances that give point to the long-term revenge. It's a thriller all right.

Points of Appeal.—Gripping yarn, good characterisation and staging, intriguing title and star values.

Pardon My Past

Columbia. American (A). Directed by Leslie Fenton. Featuring Fred MacMurray, Marguerite Chapman and William Demarest. 7,931 feet. Release not fixed.

CLIB, fast-moving comedy of errors describing the plight of an ex-Serviceman who, after making plans to start a milk farm, is mistaken by a bookie for a wealthy playboy defaulter. Fred MacMurray and supporting cast tackle the extravagant story complications with zest, and their good work, coupled with resourceful direction and slick dialogue, leads to a long trail of laughter. The joke, shrewdly underlined with sentiment, has compelling feminine appeal. Capital light booking for all classes.

Story.—Eddie York, breezy ex-Serviceman, and Chuck Gibson, his wisecracking buddy, decide to open a milk farm, but before they get very far Eddie is picked up by gunmen, and accused of welshing on a 12,000 dollar bet. It then transpires that the bookie has mistaken Eddie for Francis Pemberton, a wealthy punter, but Eddie, who is promptly relieved of his wallet, is unable to convince the bookie that he isn't Francis. On his release, he immediately goes to the Pemberton home to get back his money. He is accompanied by Chuck, but the entire Pemberton family greet him as Francis. The real Francis, who is estranged from his wife and child, is expected from Mexico, but before he arrives Eddie straightens out Francis's domestic affairs, proves that Uncle Wills, guardian of the Pemberton fortune, is a crook, sees that the bookie is paid off and wins Joan, pretty secretary to Francis.

Acting.—Fred MacMurray puts up a first-rate performance in the dual rôle of Eddie and Francis; William Demarest scores all along the line as vernacular Chuck, and Marguerite Chapman is an attractive Joan. Akim Tamiroff, Harry Davenport and Douglass Dumbrille also register.

Production.—The plot builds up well, and by adding a strong human interest to its concluding reels it wisely safeguards feminine appeal. Its dialogue and detail, too, are much above the average. Its sense of showmanship guarantees it no mean box-office success.

Points of Appeal.—Crisp and amusing story treatment, clever performance by Fred MacMurray, good support, snappy dialogue, sly feminine angle, elegant staging and star values.

Today and Tomorrow

Film Traders, Ltd. British (U). Directed by Robin Carruthers and produced by Ralph Bond for World Wide Pictures. 3,800 feet. Released not fixed.

FIRST-CLASS documentary dealing with agricultural problems in the Middle East, with the efforts and organisation of the British and their Allies to feed the region during the war, and the plans, now partly in being, to increase the fertility and productivity of the country.

Continued at foot column 2

U.S. Pockets Only 17 per cent. of its British Earnings

THE latest contributor to *The Times* correspondence on the film industry in general and the dollar situation in particular, is Fay Allport, London representative of the M.P.P.D.A.

Allport's letter, the most detailed and factual yet printed in the controversy, is a spirited defence of the American industry and a clear exposition of the part American distributors play in the film business in this country.

So important are some of the figures it produces that the KINE. reprints the letter in full. Film men should note carefully the argument it produces.

Fay Allport Writes :

In disclosing that approximately £17,000,000 is sent annually to the United States for American films, the recent debate in the House of Commons tends to clarify the situation in one respect. In another, the debate has, I fear, had the opposite effect.

I refer to Mr. Boothby's reported statement that "the Americans pocket no less than 50 per cent. of the total takings on films of theirs shown in this country." In actual fact, America pockets only 17 per cent. of the earnings of American films in this country. Great Britain pockets the remainder, 83 per cent., almost exactly five-sixths of the total, £5 out of every £6.

Britain—£83,000,000

The box-office receipts from American films amount to not less than £100,000,000 annually at the present time. Of this, America's share is £17,000,000. Great Britain's share, £83,000,000, remains permanently in Great Britain, in British hands. Among other things, it pays the wages and supports the families of some 70,000 cinema and distribution employees. It provides the interest on cinema mortgages and securities and the dividends of British cinemas, which have on occasion reached as high as 25 per cent. annually. It is spent for light, heat, advertising, maintenance and repairs, and for the benefit of the other 273 trades and professions that are said to derive income from the motion picture industry. Last, but by no means least, it finds its way to taxes. Receipts from the entertainments tax alone in the last fiscal year were, provisionally, £45,923,000. Of this, it may be conservatively estimated that at least £36,000,000 was derived from the showing of American films. Thus, in that year, as in previous years also, the Treasury received from the entertainments tax on American films alone more than twice the amount that America received for the films from which this revenue was derived.

Hollywood Helps England

It is highly inaccurate, therefore, to regard the United States as the sole, or even the principal, beneficiary of the showing of American films in this country. There is perhaps no other branch of import trade in which so large a proportion of the retail proceeds is retained by the importing country. American films not only provide essential entertainment; they keep the show-room open for oncoming British productions and in themselves make a contribution to British domestic economy so substantial that it cannot prudently be ignored.

It may be argued that £100,000,000 in sterling, however divided, produces no dollar exchange with which to meet the required dollar payments. This point is undoubtedly well taken in a time of dollar shortage, but in the light of the foregoing it would appear that British interest stands to lose more by terminating these difficult dollar payments than by continuing them. It can also be argued that for each pound withheld from America, Britain loses five. Mr. Boothby has suggested that America's share of the revenues is not sufficiently taxed. It is my understanding that for some years past the British Government has consistently and wisely declined to tax outgoing royalties for the simple reason that the volume of incoming royalties is ordinarily much greater and that such a tax might prove a boomerang.

Cost Recoupment

Contrary to public opinion, the cost of American films is not recouped in America alone, but they cannot be exported without reasonable expectation of a dollar return. As Mr. Dalton recently stated in the House of Commons, "If we have the films, we must pay for them." Seventeen per cent. of the resale value would not seem an excessive price.

CHAIN OF LUXURY KINEMAS FOR PROVINCIAL EIRE—COST £1,000,000

THE intention of a new company, Super Cinemas, which has just been registered in Dublin with a nominal capital of £1,000,000, is to put up a chain of luxury cinemas in certain towns throughout rural Eire which are not too well catered for in entertainment at present.

Alfred Clancy, a general importer in Dublin, says that his company intends to build about 20 cinemas in all in districts where they are needed most.

"Our object," he says, "is to equip all our halls with first-class accommodation and machinery patterned on some of the leading cinemas in Dublin."

"Most of the cinemas will provide seating accommodation for about 1,000 persons."

Kilkee, Co. Clare, will have one of the cinemas in a few months' time, while work on building a new one at Salthill, a suburb of Galway City, will begin shortly.

Mr. Clancy says that negotiations are proceeding for the acquisition of sites throughout the country and that five or six probable sites have been already examined.

Co-partners with Mr. Clancy in his venture are Mr. Williams and A. Blood-Smyth, a solicitor, both directors of the Carlton, Limerick,

and veterinary surgeon J. Kelly, of Kilrush, Co. Clare.

Mr. Blood-Smyth has also considerable interests in A.B.C. in England.

Mr. Clancy is son-in-law of Tony Reddin, former manager of Capitol Theatre, Dublin, and now director of publicity for Paramount in London.

Mr. Clancy and M. Roche, of Thurles, Co. Tipperary, are directors of another new company, the Clanrock Cinemas, which will be concerned with the building of cinemas in Tipperary and district.

Alex. King Presents

On the invitation of Sir Alex. B. King, the players of the Russian Dynamo football team, who were playing in Glasgow last week, attended La Scala on Tuesday to see the Sonja Henie film, "It's a Pleasure."

RADIO PICTURE OF THE BIG DEAL



This radio-picture from the U.S. shows the signing of the contracts for the formation of the United World Pictures Company. From left to right (seated): J. Cheever Cowdin; Leo. Spitz; G. I. Woodham-Smith; William Gostz and N. J. Blumberg. Standing (left to right) are: George Cohen, Matthew Fox; J. H. Seideman and C. D. Prutzman

COLUMBIA ANNOUNCES CONTEST RESULTS

THE recent competition announced by Columbia for the best ideas for exploiting "A Thousand and One Nights," Technicolor musical starring Cornel Wilde, Adele Jergens and Evelyn Keyes, resulted in a large volume of entries, the contest being open to all cinema exhibitors and members of their staffs.

Many assistant managers and

operators participated in the contest and were among the prize winners.

This novel and unusual competition resulted in a large variety of ideas, a great number of which are being incorporated in the exploitation supplement being prepared by Columbia for the use of cinema managers.

The prize winners, divided into two classes, are as follows:—

Gaumont-British Kinema Managers

1st prize, H. Pickard, Gaumont, Doncaster, £15 15s.; 2nd prize, C. E. Brown and W. C. Hopper, Palladium, Southport, £10 10s.; 3rd prize, Al. Pearson, New Savoy, (Poster dept.), Glasgow, £5 5s.

Consolation prizes of two guineas each went to A. Watts, Gaumont, Bromley; J. H. Noble, Scala, South Shields; H. Kenyon (junior operator), Scala, Leeds, and S. Linton, Picture House, Lydney.

Other Circuits and Independents

1st prize, H. Johnson, Astoria, Lenton Abbey, Notts, £15 15s.; 2nd prize, J. C. Kennelly, Astoria, Kirkdale, Liverpool, £10 10s.; 3rd prize, E. Wyard, Globe Picture Theatre, Bristol, £5 5s.

Consolation Prizes.—Mr. Tilly Seard Morgan, Astoria, Milford Haven, Pems.; Mr. W. P. Cross, land, Claremont Cinema, Moss Side, Manchester; Mr. James Gribben, Strand Cinema, Londonderry; Mr. D. Allison, The Picture House, Grantown-on-Spey, Morayshire.

A selection of the ideas submitted will be reviewed in the "Showmanship" pages of next week's issue of the KINE.

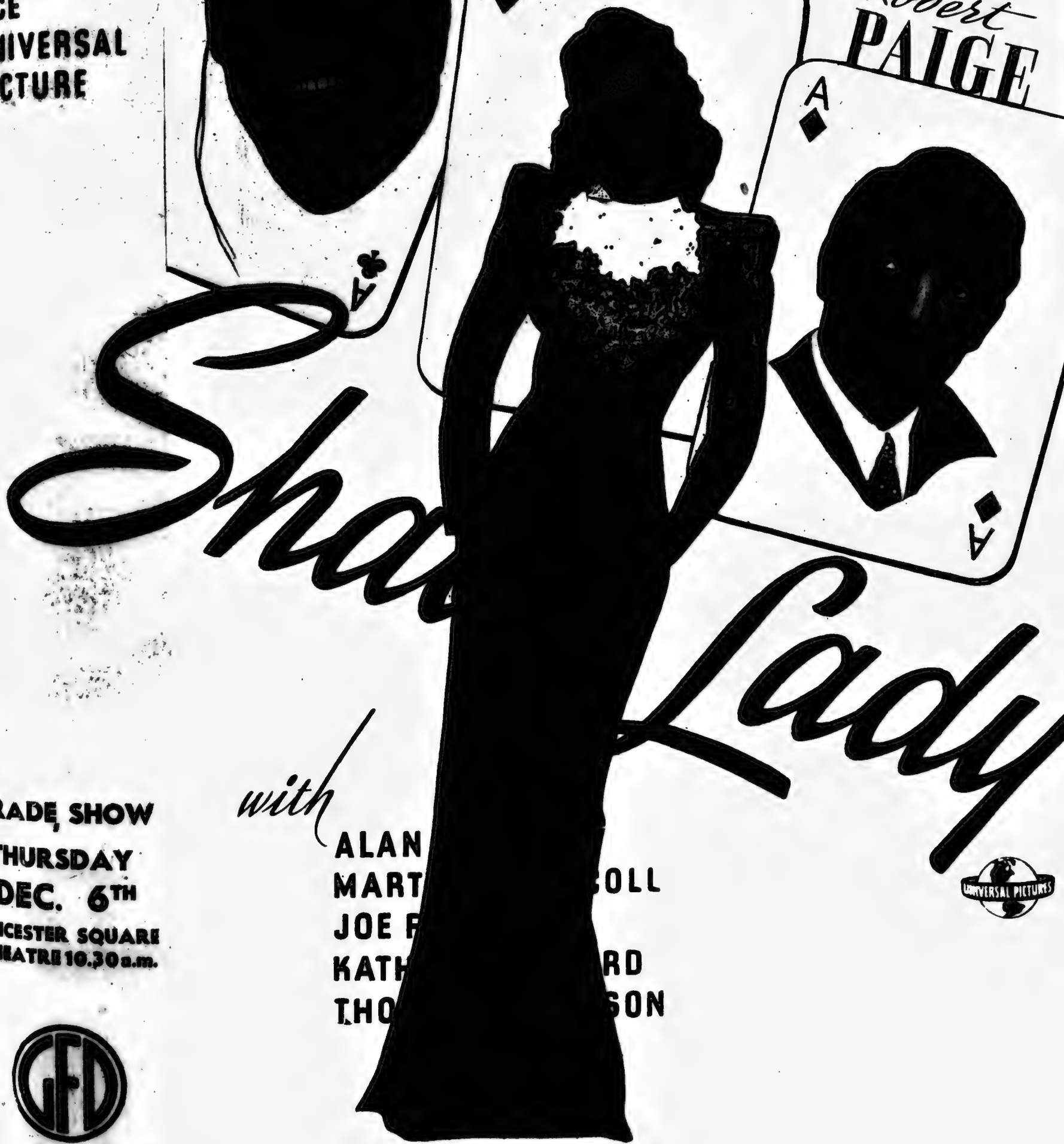
December 6, 1945

DEAL
YOURSELF
IN
ON
THIS
ACE
UNIVERSAL
PICTURE

Charles
COBURN

Cinny
SIMMS

Robert
PAIGE



with

ALAN
MART
JOE F
KATH
THO
COLL
RD
SON

TRADE SHOW

THURSDAY
DEC. 6TH

LEICESTER SQUARE
THEATRE 10.30 a.m.





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FROM THE EDITOR'S LETTER BAG

Rank's Set Up Is Easy Bait for Nationalisation

VERY concisely and precisely, your contributor, "C. C.," has given an excellent summarised reply to the critics of the "big picture" policy of the British film industry. In the course of his article, obviously, he had to introduce the name of Mr. Rank—(no commentary on British film production, distribution or marketing would be complete without mention of the man who has brought the home industry into such distinguished prominence)—and "C. C." also referred, at length, to the allegation that Mr. Rank's activities constituted a monopolistic grip on the industry.

There was one point which "C. C." missed in his subsequent reasoning, and it is one, I think, which is vitally important, in view of the current trend in national affairs. Rumours circulate and are as quickly denied, that it is the intention of the present Government to take over the film industry. Other industries have already received their notices of impending "public sequestration." "Working parties" are mooted for other trades. Supposing the Government were minded to take over the film industry I would suggest that in its pre-Rank inco-ordinated state, with its vast complicated and separate ownerships, interests and competitiveness, the problem of taking over the film Trade would present to any Government one colossal headache.

But with the current rapid tendency, this industry has become so centralised in administration, so orderly and cleverly combined and controlled that it must prove quite a tempting bait to a Nationalisation-minded Government, to take over as a thoroughly well-run concern, in good working order.

ARTHUR ALLIGHAN,
Director of Publicity,
Columbia Pictures.

Obituary

EDINBURGH KINEMA DIRECTOR

The death has occurred at his home, 44, Blacket Place, Edinburgh, of Phillip S. L. Lucas, who at one time held considerable kinema interests in the city.

He was associated with the late George Salmon and Alexander Black in the Salisbury, afterwards sold to a Glasgow circuit, and now closed; he was proprietor of the Princes, now the Monseigneur News Theatre; of the Coliseum, in Fountainbridge, now also closed; and of the Tolleross, which is managed by his son, Dr. Lucas.

He was also proprietor of the New Palace, of which the tenant is Joseph Penn.

Having considered applications on behalf of the Odeon, Criterion and Regent kinemas for permission to open on Christmas Day, the Dudley Watch Committee agreed to such opening between the hours of 3 p.m. and 9 p.m., subject to the films being approved by the chief constable.



Phil Terry and Martha Holliday as they appear in RKO-Radio's *GEORGE WHITE'S SCANDALS*, which was shown at the Tivoli, Strand, and was trade shown on November 21

W.E. HAS NEW CHIEF FOR BRITAIN

M. A. GOLDRICK

THE appointment of M. A. Goldrick, formerly regional manager for Northern Continental Europe, as managing director of Western Electric Co., Ltd., London, is announced by T. K. Stevenson, president of Western Electric Export Corporation, announced to-day. H. L. Marsterson, director and comptroller, who has been deputising for the managing director during the past five years, will report to Mr. Goldrick.

Mr. Goldrick was in the United States Navy since December, 1941, and returned recently from duty with the rank of Commander. The greater part of his war service was with the Pacific Amphibious Force.

He served in the early days on Guadalcanal and participated in the assaults on Kwajalein and Eniwetok Atolls with the first of the now-well-known Underwater Demolition Teams which cleared the beaches ahead of invading troops.

He has been engaged in Western Electric's sound equipment business since 1927 and has had extensive experience and residence in Australasia, Latin America and the Far East.

OUR NEWSREELS—AND HOW THEY WENT TO WAR

—TRIBUTE BY A STILL CAMERAMAN

TWO Merseyside newsreel men who, he said, had produced some of the best pictures of the war were referred to by Fred Skinner, Press photographer, in an address to the Liverpool branch of Cinematarians, on Friday.

He referred to Jimmy Humphreys (who took pictures of the landings in Italy and Sicily), and Alvin Willis.

Jack Cotter, of Movietone, he described as a man who "fought with a camera." On one of the death or glory runs to Malta, Jack got one of the best shots of a low-level attack on a ship by a plane. He picked up the "Iti" plane with his camera and followed the "Iti" over the ship until he dived into the sea a few hundred yards away.

Western Front Men

"The British team of newsreel men on the Western front included Arthur Farmer and Ronnie Reed, of Paramount, who had a sound unit at Shaeff," he continued, "Reed was the only cameraman to cover the signing of the surrender at Rheims and in Berlin."

"Arthur Farmer used to disappear for days at a time. He used to change into an old sports jacket and flannel bags. It was not until after hostilities had ceased that I found out where he had been to—it was over the frontier into neutral Switzerland on a special picture mission."

"The last man of the team to lose his life was one of the best newsreel men in Paris. He was shot in the back by a sniper in Leipzig a few days before the war ended."

"We Press photographers take off

our hats to the men with the big cameras for going ashore under fire with a film camera and 7 cwt. of equipment requires the guts of a Commando."

Arthur Cook, in proposing a vote of thanks to Mr. Skinner, said the public did not fully realise the perilous nature of the work of film cameramen. During the war, newsreels were one of the mainstays of kinema programmes.

Christmas Shows —Charity Contribution

In recommending Christmas Day opening at the Casino and Odeon kinemas, the Herne Bay U.D.C. General Purposes Committee recommends that it be suggested to the kinema proprietors that as a result of such opening, a contribution should be made towards the Red Cross.

Publicity Man Returns to Civvy Street

Alfred Shute has rejoined Warner Bros. publicity department after five years in the Fleet Air Arm. As wireless operator-air gunner Shute has flown in operations from the aircraft carriers *Indomitable* and *Formidable* in the Indian Ocean, Bay of Bengal and the Mediterranean.

He recently returned from instructional duties in Canada.

Star at Huddersfield Premiere

Anne Crawford, Gainsborough star of "They Were Sisters" (G.F.D.), was present at the opening of this film at the Princes, Huddersfield. She was accompanied by producer Harold Huth.

A special luncheon was attended by the Mayor and Chief Constable.

Subjects Were Against His Principles

—SO FILM COMMISSIONER RESIGNS

Following a statement to a Press conference in Sydney, New South Wales, on November 21, Joris Ivens, documentary director, resigned as Film Commissioner Netherlands Indies Government.

His contract with the Netherlands Indies Government stated that his films should demonstrate the building of a future Indonesia in which Dutch and Indonesians can and must co-operate on a footing of complete equality, mutual respect and appreciation to serve Western ideals of freedom and democracy.

In resigning, Ivens stated such ideals were expressed in the Atlantic Charter, which respects the rights of peoples to choose the form of government in which they shall live, and he cannot reconcile the Netherlands Government's promises of self-government to Indonesian people with attitude taken by that Government in the present situation.

He stated: "As an artist I have not and will not do any film work that would be against my principles and convictions."

FOOTNOTE: Joris Ivens was the director of Ernest Hemingway's "Spanish Earth." Others of his films include "Zuider Zee," "Rain" and "The Four Hundred Million."

SUNDAY PATRONS MAKE KINEMAS "HELL-HOLES"

Sheffield Appeal to Police

ROWDYISM among youths and girls has become so rife at Sheffield Sunday shows that it was decided at the monthly meeting of the Sheffield C.E.A. to ask for more police supervision. Coun. Harold S. Gent presided.

DENNIS C. WALLS said, according to Mr. Roberts, it was not so much the behaviour inside as outside while people were waiting for the shows. He had asked for assistance of the police, and would be willing to pay for it, but was informed that due to the shortage of man-power they could not help. An alternative was that more Sunday shows should be held, and he would appeal to members to arrange this. As it was, without exaggeration, hundreds of people had to be turned away, and others became unruly while waiting for the second performance, and damaged property near-by. It was mainly the younger types of people who caused the trouble.

Pandemonium

H. B. DORE, representing Mr. Roberts, said that not enough staff was available to deal with the position. He had three men outside and on Sunday night it was a "hell-hole." They would not form a queue. The cinema held 1,000, and about 2,000 youths and girls congregated. They threw at residents' windows, knocked on doors and ran back into the queue, were in and out of the pub near-by, and generally played little hell. Inside the theatre, when it was a good picture they were reasonably quiet, but if not, nothing could be done with them. He had appealed time and again over the microphone, but without avail.

The problem applied more to suburban houses, and in one district he had heard that the residents intended preparing a petition in protest.

An S.O. Failure?

LEN SHAW said one of the things he had brought up was that S.O. would not improve the position. It was stated that it would take young people off the streets and do this and that. It was creating absolutely the reverse. The point was that only about four halls opened, and they could not control the crowds.

Coun. GENT said that Mr. Shaw was digressing from the point. They were not talking about the merits or demerits of S.O. The local authorities had decided that those who desired to open should do so. It was not their fault that people should congregate like this. They were asking the Association for some help.

W. F. BRINDLEY said a lot of people had asked him in Darnall why he did not open on Sundays. Queues were crowded with boys and girls and older people would not go to the shows.

Mr. PICKLES said the solution was obvious. If they had decided to open and then had such difficulties, they could reverse the decision and close on Sundays. Mr. WALLS proposed that Coun. Gent's suggestion be adopted—that the police should be approached to try and get a little more supervision.

This was carried.

M. of I. Safeguards

WHEN the question of showing M. of I. films was discussed, Mr. WALLS said he made no apology for what he said at the General Council meeting.

DAVID HUGHAN said the Government

TRADE CENSORSHIP OF M. OF I. FILMS



Lillian Gish returns to the screen in Paramount's *MISS SUSIE SLAGLE*, in which she plays the title role

had shown great consideration to the industry. There were lots of things the Ministry wished to put before the public, and it was as little as the exhibitors could do to carry on a little while longer and show these films. The question of film stock did not matter at all. They could still hope to get consideration from the Government.

Mr. WALLS said he was not against showing the films, but some safeguard was needed against insidious political propaganda. In some cases there had been complaints against bad distribution—some films had been shown at local town halls before the cinemas got them.

Mr. SHAW said he believed that the matter should be left to individual showmen.

Mr. WALLS moved that "We agree to show the M. of I. films providing that they are vetted for political propaganda by the Association's viewing panel, and that proper distribution is arranged respecting bars."

Mr. HUGHAN seconded this, and it was carried.

LAST DAYS FOR U.A.—KINE 'CHAIR' CONTEST

Judging Will Start Next Week

Hurry along, exhibitors, with your entries for U.A.-KINE. "The Fifth Chair" exploitation contest which is closing this week-end, Saturday, December 8.

There are some useful prizes to be won—first, 50 guineas; second, 25 guineas; third, 15 guineas; and ten consolation awards, 5 guineas each. Here is your opportunity of winning a very useful Christmas Box!

Judging is in the hands of a committee consisting of the Showman of the KINE; David H. Coplan, managing director, United Artists; and Ben Henry, representing producer Jack H. Skirball.

Winners will be notified immediately the judging has been completed.

Rehabilitation Films Must Not Carry Propaganda

LEEADS exhibitors are prepared to continue the agreement between the C.E.A. and the Ministry of Information providing the films are first vetted for propaganda. Criticism was made of the apathy of members towards the branch meetings, and a number of suggestions were put forward. C. H. Whincup presided.

Councillor F. L. GUMMERSALL referred to the M. of I. controversy, and warned exhibitors against showing political propaganda.

H. HOPKINS said that he was against the showing of Ministry films. The Ministry was using a terrific amount of film, and was prepared to continue to make films as long as they could. They already had the newsreels. The idea seemed to be that propaganda films had been shown for so long that they should go on showing them. How long were they to carry on?

While the 4,000 exhibitors in this country were prepared to do a great deal to help their country, he had in mind, and entertained a great respect for, the man who came and paid his bob for admission, and that man did not want the propaganda films put to him. Exhibitors had a duty to their patrons, and exhibitors had up to now done all that they had been asked to do.

The Mobile Alternative

C. P. METCALFE said that he voted in support of the Ministry of Information. The Ministry had had put to it what would be the reaction of the public to propaganda films. They had agreed to put forward films dealing with the rehabilitation of the country, and he thought that exhibitors should show such films. If exhibitors declined to show the films issued by the Ministry of Information the Ministry would put them out through mobile units.

He thought it was time that they should get rid of the mobile units which would go into pubs and clubs and in this way would undoubtedly draw people from the legitimate theatre. He urged that exhibitors should continue to keep the goodwill of the Ministry and show the films for some time longer.

C. H. WHINCUP (Chairman) said that he was sick of propaganda films, and thought that most exhibitors were.

Trade Censorship Wanted

D. WALLS said that he voted for the reference back because he wanted the matter to be thoroughly ventilated in the branches. While he agreed that the industry should co-operate with the Government, he was absolutely against political propaganda, and their viewing panel should see to it that no such propaganda was allowed.

Mr. WHINCUP said that he felt that Mr. Walls did absolutely the right thing in asking that the matter should go before the branches.

Mr. WALLS moved a resolution that exhibitors would agree to showing the Ministry films provided that they were vetted by the Association's viewing panel.

Mr. MASTERMAN (Dewsbury) seconded the motion, which was warmly supported by other speakers and carried unanimously.

Apathy Among Members

THE Leeds branch has over 200 members. When the November meeting began, promptly at 2 p.m., there were twelve people present; later on the meeting increased to 20—roughly a tenth of the membership.

This state of affairs caused a discus-

sion when the CHAIRMAN asked "Any other business?"

W. M. CLEMINSON drew attention to the paucity of the attendance and suggested that the Chairman should send a personal letter appealing for a better attendance.

Mr. WALLS said that it was difficult for members in outside towns to attend.

When a suggestion was made that they should change the day of meeting, E. M. RUSH, who was secretary to the branch for 25 years, said that the days had been moved previously, but it did not seem to make much difference.

In his view the attendance was much better in the days when there was no copy of the minutes of the General Council meeting before the members. Then it was the custom for the delegates to report verbally to the meeting, and the members attended to see what was happening. Now the members got the report of the General Council meeting, looked through it, decided there was nothing they were particularly interested in, and therefore did not attend the meeting.

Combined Meetings

Mr. METCALFE said that a suggestion had been made that the Leeds and Bradford branches should hold combined meetings in each city in alternate months.

The CHAIRMAN agreed to send a personal letter, and said that that discussion would serve the purpose of moulding opinion at the next meeting.

Mr. MASTERMAN made the definite statement that several nominee members of the branch were definitely forbidden to attend the branch meetings, and in another case one man was the nominee for over 30 cinemas, and he never attended a meeting.

It was ultimately decided to put the matter on the agenda for the next meeting, which, incidentally, will not be on the usual date (the second Tuesday after the General Council meeting), but will be on December 18.

G. HYLTON, the Secretary, referred to a visit by Mr. R. C. O. VIVEASH to the joint meeting in Leeds, and referred to the magnificent work which was being done by the C.T.B.F., which deserved the warmest support from the members.

E.N.S.A.'s Letter

A LETTER from E.N.S.A. concerning a reference to E.N.S.A. operators being paid £7 a week had been received by Mr. Hylton.

Mr. METCALFE said that he had mentioned an operator who was employed by E.N.S.A. at that figure. The man's experience was such that no exhibitor would have employed him as anything but a second operator.

Mr. WALLS said he knew people who ran around in a van and got £7 a week.

Mr. METCALFE said that he could not see why E.N.S.A. should be carrying on with films. There were plenty of cinemas to provide adequate entertainment for the troops.

XMAS SHOW FOR ONE MORE YEAR ONLY

Kinemas in the areas administered by the Monmouthshire County Council may open on Christmas Day, "provided that the films are strictly in accordance with the spirit of the day."

In granting permission for Christmas Day opening, the county council stipulates that it is for this year only.

December 8, 1945

The Liverpool Majestic Picture Palace, Limited.

General Manager and Licensee:
E. L. WILLIAMSON.

Secretary
R. DUNCAN FRENCH,
North House, North John Street.

All Communications
to be addressed to
Daulby Street.
Telephone: Royal 2318.

DAULBY STREET,
LIVERPOOL

14th November 1945

Mr. Marks,
General Sales Manager,
Pathe Pictures, Ltd
Wardour Street,
London. W.1.

Dear Mr. Marks,

I guess by now you have the complete figures
in your possession for "DILLINGER", which we screened at
the above Theatre last week, and I am sure you will be as
delighted as I, to know that it tops all previous records
for the past thirty years.

Never in my past 28 years experience at this
Theatre have I seen such dense crowds literally fighting
to gain admission. My only regret is that I was unable to
clear a date and play a second week. I am, however, seriously
considering a re-play early in the New Year.

With kindest regards,

Yours sincerely,

for and on behalf of
LIVERPOOL MAJESTIC PICTURE PALACE LTD.

E. L. Williamson Director and
General Manager

DILLINGER

DISTRIBUTION BY

Topping Records

BUXTON THEATRE CIRCUIT LTD.

FROM THE OFFICE OF THE
MANAGING DIRECTOR.
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GAIETY THEATRE
MANCHESTER

J. Marks Esq.,
Pathe Pictures Ltd.,
Film House,
Wardour Street, W.1.

26th
Nov.
1945

Dear Mr. Marks,

As you know, we have played most of the out-
standing productions at this theatre, and it gives me
great pleasure to advise you that "DILLINGER", which
broke the house record on its opening week, has
continued to do outstanding business even since, and
is now in its 4th week.

I feel sure that all Exhibitors who have
booked this film are in for a very busy time.

Kindest personal regards,

Sincerely yours,

Harry Buxton
HARRY BUXTON.

FROM 12.30

DILLINGER

WRITTEN IN BULLETS, BLOOD AND BLUNDES!

THE HIGHEST COSTLY HATCHED KILLER
HE LIVED AND DIED BY
THE GUN!

DILLINGER

GETRAYS BY THE WOMAN IN RED

is Everywhere!

Francis Harley Visits Hellman's Unit



Francis Harley, managing director of 20th Century-Fox, visited the set during a scene in the making of *WANTED FOR MURDER*, which Marcel Hellman is making for 20th Century-Fox at Welwyn Garden. In the foreground, nearest the camera, is Max Greene, in charge of lighting, next to him Marcel Hellman, then Mr. Harley, and director Lawrence Huntington. Seated on chairs in front: Bonar Colleano and Edna Wood

"MAGIC BOW" IS WELL AHEAD AT THE BUSH

EXECUTIVE producer Maurice Ostrer's new Gainsborough film, *"The Magic Bow,"* is now well into its stride at Shepherd's Bush, and director Bernard Knowles has been working with his unit during the first week on three sets.

For the third set, art director Andrew Mazzei, under the supervision of John Bryan, has designed a magnificently proportioned room with marble columns, windows the whole length of one side and a raised dais at one end.

At the end of last week and for some days during this, Knowles and his unit have been photographing a musical reception at the De Vermond's house. In these scenes Paganini (Stewart Granger) makes his first appearance on the set, having been invited by Jeanne to play her mother's guests.

Robert Speaght, H. R. Hignett, O. B. Clarence and Richard Harrison are interesting additions to the cast of *"The Magic Bow."*

Canteen Back

During the recent gas strike, Maurice Ostrer's Gainsborough canteen carried on with the same efficiency as it displayed under Mrs. Ruck's management during the heavy air raids on London.

Box Builds Full Scale House of Lords Set

The House of Lords has been reconstructed at Riverside for parliamentary scenes in Sydney Box's *"The Years Between,"* in which Valerie Hobson plays a woman M.P., co-starring with Michael Redgrave and Flora Robson.

Actual dimensions of House of Lords: width 44 ft. 10 in., gallery 47 ft. 6 in., length 81 ft. 4 in. Actual dimensions of set: width 45 ft., gallery 47 ft. 4 in., length 81 ft. 4 in. The discrepancy in measurements is caused through swelling in the plaster.

The only thing missing is the roof, which is to be added by a trick shot.

This copy of the House of Lords cost approximately £9,000.

David Niven, as S/Ldr. Peter Carter, is faced with a big problem in the Powell-Pressburger film, *"A Matter of Life and Death,"* which is nearing completion at Denham. He imagines he must choose a lawyer from all decades of history to defend his right to be alive. His only plea for living is that he has fallen in love.

CORFIELD STARTS "BEDELIA" AT EALING

V.E.-DAY AT EALING

"BEDELIA," the new John Corfield picture, starring Margaret Lockwood in the title rôle, Ian Hunter, Anne Crawford and Barry K. Barnes, started production last week.

Ealing was turned into the South of France for the occasion. Brilliant sunlight, coloured umbrellas, tropical kit, all added to the reality and gaiety of the scenes.

The first sequences were those in a jeweller's shop in Monte Carlo, where Bedelia calls for a pearl ring—the significance of which baffles an artist (played by Barry K. Barnes), whose ambition is to obtain an introduction to her. He does this with the aid of an intelligent wire-haired terrier, Wendy.

Margaret Lockwood, as Bedelia, wears a new make-up for this picture. She also has a new hair style.

"Bedelia" is the first of a series of Corfield productions for distribution by G.F.D.

Scenes of V.E.-Day rejoicings dominated the last week's shooting on *"Lovers Meeting,"* the Babylon-Cavalcanti prisoner of war film nearing completion at Ealing.

Bonfires and rockets figure in these shots; a Dakota flying over London gives its occupants, Basil Radford, Guy Middleton, Jack Lamborn, Ralph Michael and Jimmy Handley, all prisoners of war returning from Germany, a view of the whole of central London mafficking.

Scenes were also filmed of the meeting between Celia Mitchell (Rachel Kempson) and Capt. Hasek (Michael Redgrave), who for four years in a prison camp has been masquerading as her husband who had been killed in the fighting on the Somme.

Hasek's arrival at the country house coincides with the delivery of the official telegram telling Celia of her husband's death.

Canadian Navy Stars in a British Film



Alfred Travers, director, chats with members of the cast of *MEET THE NAVY* at British National studios

Butcher Makes Musical

Percival Mackey, musical director, is featured with his orchestra in the Butcher-Mancunian production, *"Under New Management."*

The Donovan Octette and Mendel's Female Sextette are also in the film.

Gr. National Completes "Voice Within"

Grand National's *"The Voice Within"* has now been completed and the finished print has been seen by the executive of the company, who have decided to present it to the Trade on January 8.

The film, which is set on the borders of the Irish Free State and Northern Ireland, has an unusual story, telling how the strange behaviour of a dog leads to the doing of a murderer. Grand National is confident that the picture will have an unusual appeal.

Exterior night-shooting at Denham tank for *"Great Expectations,"* the Cineguild version of the Dickens' novel, has been completed by David Niven.

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Kathryn Grayson as she appears in M-G-M's Technicolor musical, **ANCHORS AWEIGH**

TWO IN COLOUR FROM PARAMOUNT

"Blue Skies" and "California"

TWO films in colour figure among the outstanding subjects recently completed by Paramount. They are Irving Berlin's "Blue Skies," a cavalcade of the composer's hits of yesterday and to-day, against the melodious framework of which are the love stories of three people, played by Bing Crosby, Fred Astaire and Joan Caulfield. Bing sings over 20 of Berlin's numbers in "Blue Skies," and several new songs are also introduced in the picture which Stuart Heisler directed. Others in the cast are Billy DeWolfe, Olga San Juan and Frank Faylen.

Gold Rush Days

The other Technicolor subject, now in production, is "California," a spectacular drama of the gold rush days, with Barbara Stanwyck, Ray Milland and Barry Fitzgerald. John Harrow is the director.

Comedy, drama, mystery, music and spectacle all find their places in the other big films in various stages of work at Paramount. Ray Milland, Teresa Wright and Brian Donlevy are co-starred in a sprightly comedy-drama about a college professor who is quoted as an advocate of wife-beating.

Flying the "Hump"

One of the studio's most exciting new dramas, "Calcutta," story of pilots flying the "Hump" from India to China, has a cast headed by John Ladd, William Bendix, Gail Russell and June Duprez. John Harrow directed.

Olivia de Havilland has a big rôle in "To Each His Own," a thrilling drama spanning over 20 years in a woman's life. Newcomer, John Lund appears opposite the star.

In "The Bride Wore Boots" Barbara Stanwyck plays a horse-loving Virginian woman married to a man who is allergic to the animals. Robert Cummings, Diana Lynn, Patric Knowles, Willie Best, Peggy Wood and Robert Benchley are others in the cast.

MAX MILDER SETS WARNER RELEASES FOR JANUARY TO APRIL

"Rhapsody," "Saratoga Trunk," "Confidential Agent" and "Corn is Green" Feature

RELEASE dates for Warner Bros.' pictures for the first four months of 1946 have been set by Max Milder. In these four months, as throughout the entire year, Warner films will be released at the rate of one a fortnight. This represents a 30 per cent. increase over the war-time programme.

"But as the pictures reveal for themselves," Mr. Milder states "quality has not suffered for the sake of this quantity step-up. The January-April line-up starts with 'Rhapsody in Blue,' includes such offerings as 'Confidential Agent' and 'Saratoga Trunk,' and ends with 'The Corn is Green.' The rest of the year will see similar top-line pictures put into release.

First Release

"Rhapsody in Blue" will begin its travels around Britain immediately after it finishes its season at the Warner Theatre, Leicester Square. The Warner Theatre run is scheduled to end on December 27, and the film is to be released on December 31.

This turn-of-the-year spot, long recognised as the most favourable general release time of all, could be filled no better than by the George Gershwin biography which has justified the reviewers' rating of "outstanding."

Backing the picture, as already announced, is a giant exploitation competition sponsored by Warners and A.B.C., coupled with a contest for cinema organists—the first of its kind arranged.

The cast includes Joan Leslie, Alexis Smith, Paul Whiteman, Al Jolson, Charles Coburn and many other favourites.

Hard on the heels of "Rhapsody in Blue" will come "Confidential Agent" on January 14.

Teaming Charles Boyer with the sensational Lauren Bacall, this is regarded as a box-office "natural" on its star values alone.

Strong cast values in "Confidential Agent"—Katina Paxinou, Academy Award winner of "For Whom the Bell Tolls," who is making her first screen appearance since that film, Peter Lorre, Victor Francen, George Coulouris and a newcomer, 16-year-old Wanda Hendrix. Herman Shumlin, who handled "Watch on the Rhine" for Warners, directed the picture.

Topical Story

Next, for release on January 28, is a picture strongly in contrast to its predecessor, "Forever in Love," the romantic drama Trade shown under the title "Pride of the Marines."

This timing of its release intensifies the appeal of the picture, dealing as it does with the love of a girl for a man who has returned from the war embittered and blinded, seeking no part of his former life. Similar situations are now arising in the world now that the return of ex-Servicemen to civilian life increases.

John Garfield, Eleanor Parker and Dane Clark, recently voted the "Top Star of To-morrow" in a Motion Picture Herald poll in America, are in "Forever in Love."

Names in "Too Young to Know," set for February 11 release, are those of the lovers of "Hollywood Canteen." They are Joan Leslie and Robert Hutton.

"Pillow to Post," February 25 release, is attractive through the fact that Ida Lupino, hitherto identified with strong dramatic rôles, takes her first comedy part in a Warner film. It is an hilarious comedy part, too, presenting the star as a single miss who is forced by the hotel shortage to spend a night in a place reserved for married couples.

Sydney Greenstreet, with a comedy rôle (unusual for him), William Prince, Stuart Erwin, Ruth Donnelly, Johnny Mitchell and Willie Best are others in the cast.

Vincent Sherman, director of Bette Davis' "Mr. Skeffington," handled "Pillow to Post."

Next on the release list—March 11 is its date—come "Three Strangers," the novel story teaming Geraldine Fitzgerald, Sydney Greenstreet and Peter Lorre. Something unusual in the way of thrillers, this tells a bizarre tale about three people who make a bargain which leads to a fortune being theirs to claim; but, circumstances decree, they dare not claim it.

Another Thriller

A thriller of another type follows. "Shadow of a Woman," Andrea King, recently elevated to full-fledged stardom on the Warner lot, Helmut Dantine, William Prince and John Alvin are principals in a tale about a girl who finds that the man she has married is the near-victim of suspiciously frequent "accidents" on their honeymoon.

Her investigations reveal some startling facts, not least about her husband's past, the story then having a surprising twist.

Joseph Santley directed. Release date is March 25.

Cooper's Next

The January-April list includes the eagerly awaited "Saratoga Trunk," version of Edna Ferber's lusty novel, which co-stars Gary Cooper and Ingrid Bergman. Release date for this is April 8.

Produced by Hal B. Wallis and directed by Sam Wood, this ace Warner picture is said to capture all the glamour and turbulence of New York, New Orleans and Saratoga at the turn of the century, presenting Cooper as a Texas gambler and Miss Bergman as a Creole adventuress whose stormy romance provides the subject's main theme.

It is a romance vividly in contrast to that which they shared in "For Whom the Bell Tolls," played out amongst the colourful intrigue which characterised the lawless era in which it is set. The climax, a deliberate train crash, provides vivid and spectacular action.

Last in this present list of releases, "The Corn is Green," is set for April 22. This, critics have agreed, gives Bette Davis one of her finest rôles to date, that of the ageing Miss Moffat, who tries to bring learning to a Welsh mining community. She sees in young Morgan Evans a focus for her hopes of turning out a brilliant scholar. She nearly despairs when a worthless Bessie almost ruins Morgan's life. Apart from the appeal common to all Bette Davis's pictures, this has the personalities of newcomers John Dill and Loan Lorring. It is an adaptation of Emlyn Williams's play.



Dennis O'Keefe and Helen Walker with Mischa Auer in BREWSTER'S MILLIONS (United Artists), which had a successful run at the London Pavilion

MONOGRAM TO MAKE "QUALITY FIRST"

Belita to Star in "Glamour Girl"

THE Monogram programme for 1945-46, as announced by W. Roy Johnston, the president, in a special statement to Pathé distribution for Monogram productions in this country, is notable once again for the unusually large number of high quality starred productions.

"The company's future inventory of film has increased substantially as compared with a year ago," says Mr. Johnston, "and the company is continuing to improve the quality of pictures produced."

The full programme comprises a total of forty-five films made up of thirty-three features and twelve Westerns.

It is headed by a new Belita film, "Glamour Girl," with its budget of one million dollars, the highest yet given to a Monogram production. The story, written by Philip Yordan, is a dramatic psychological murder mystery, in which ice skating will play an important part. It will be directed by Frank Tuttle.

"Sunbonnet Sue," a musical extravaganza, stars Gale Storm and Phil Regan in a gay, tuneful story of the '90's. Completed some weeks ago, the film has been received by the American critics as one of Monogram's finest musicals to date.

"Allotment Wives" is the second of the series of modern dramas, with Kay Francis playing the leading rôle as well as acting as co-producer. With her are Paul Kelly and Otto Kruger. A topical romantic drama, this is the story of a society woman who uses her position as a cover for swindling.

A detective thriller written by Steve Fisher and produced by the King Bros. is entitled "The Hunter." Another completed production ready for American release, and subsequent trade showing here, is "Suspense." This is a psychological drama starring Warren William, Peter Cookson and a newcomer, Anne Gwynne.

TRADE SHOW OFFERS—NOV., 1945

TITLE	RENTER	RUNNING TIME	CERTIFICATE	LENGTH	STARS	BOX-OFFICE ANALYSIS	"KINE" REVIEW	RELEASE DATE
A anchors Awelgh	M-G-M...	139 min.	U	12,520 ft.	Kathryn Grayson, Frank Sinatra	Obvious box-office proposition for the masses and family	Nov. 8, 1945	Not Fixed
B edside Manner	United Artists	78 min.	A	7,039 ft.	John Carroll, Ruth Hussey	Very moderate light booking	Nov. 8, 1945	Dec. 10, 1945
B ody Snatcher, The	RKO-Radio	73 min.	A	6,599 ft.	Boris Karloff, Bela Lugosi	Very good shocker	Nov. 15, 1945	Dec. 3, 1945
B ooked on Suspicion	Columbia	67 min.	A	6,018 ft.	Chester Morris, Lynn Merrick...	Reliable star and series fill-up for the populars	Nov. 8, 1945	Jan. 14, 1946
B rief Encounter	Eagle-Lion	85 min.	A	7,713 ft.	Celia Johnson, Trevor Howard	Excellent general booking	Nov. 15, 1945	Feb. 11, 1946
B urma Victory ...	Columbia	61 min.	A	5,600 ft.	Lord Louis Mountbatten, General Stilwell	Outstanding documentary	Nov. 1, 1945	Nov. 5, 1945
C aptain Kidd ...	United Artists	95 min.	A	8,065 ft.	Charles Laughton, Barbara Britton	Just another costume programmer	Nov. 22, 1945	Not Fixed
C ross My Heart ...	Paramount	83 min.	A	7,478 ft.	Betty Hutton, Sonny Tufts	Ticklish booking	Nov. 29, 1945	Not Fixed
D ays of Hope ...	Academy Cinema, Ltd.	74 min.	A	7,000 ft.	Mejato, Nicholas Rodriguez	Excellent booking for progressive halls. Not for juveniles	Nov. 21, 1945	Not Fixed
D iary for Timothy, A ...	M.O.I....	38 min.	-	3,500 ft.	—	Good interest short. O.K. for juveniles	Nov. 29, 1945	Not Fixed
E nter Arsene Lupin ...	G.F.D. Universal	72 min.	A	6,465 ft.	Charles Korvin, Ella Raines	Good general booking	Nov. 1, 1945	Nov. 26, 1945
F allen Angel ...	20th Century-Fox	94 min.	A	8,471 ft.	Alice Faye, Dana Andrews	Average title and star booking	Nov. 29, 1945	Not Fixed
F ive Were Chosen	Grand National	82 min.	A	7,403 ft.	Victor Killian, Howard da Silva	Doubtful booking	Nov. 15, 1945	Not Fixed
F orever in Love ... (Reviewed under the title of "Pride of the Marines")	Warner	117 min.	A	10,758 ft.	John Garfield, Eleanor Parker...	Very good general booking	Nov. 8, 1945	Jan. 28, 1946
G angs of the Waterfront	British Lion-Republic	56 min.	A	5,027 ft.	Robert Armstrong, Stephanie Bachelor	Good second for the masses	Nov. 29, 1945	Not Fixed
G eorge White's Scandals	RKO-Radio	95 min.	U	8,548 ft.	Joan Davis, Jack Haley	Average programmer	Nov. 15, 1945	Dec. 17, 1945
G irl No. 217	Soviet Film Agency	104 min.	A	9,005 ft.	Elena Kuzmina, Vassily Zaichikov	Excellent specialised hall booking. Not for juveniles	Nov. 22, 1945	Not Fixed
H old That Blonde	Paramount	76 min.	A	6,848 ft.	Eddie Bracken, Veronica Lake	Cast-iron laughter-maker for the crowd	Nov. 1, 1945	Not Fixed
H i Know Where I'm Going	G.F.D....	91 min.	U	8,213 ft.	Wendy Hiller, Roger Livesey	Unusual story documentary—a highbrow Highland-reel	Nov. 1, 1945	Dec. 17, 1945
I slas of Mystery	Famous Films	35 min.	U	3,150 ft.	—	Useful supporting featurette	Nov. 22, 1945	Not Fixed
J ohnny Angel ...	RKO-Radio	79 min.	A	7,135 ft.	George Raft, Claire Trevor	Average programmer	Nov. 1, 1945	Dec. 10, 1945
J itty ...	Paramount	103 min.	A	9,282 ft.	Paulette Goddard, Ray Milland	Very good popular booking	Nov. 15, 1945	Not Fixed
M an from Oklahoma	British Lion-Republic	68 min.	U	6,171 ft.	Roy Rogers, Dale Evans	Capital general booking...	Nov. 29, 1945	Not Fixed
M asquerade in Mexico	Paramount	98 min.	A	8,830 ft.	Dorothy Lamour, Arturo de Cordova	Very good general booking	Nov. 29, 1945	Not Fixed
P eke's Sold a Pup, The	Exclusive	35 min.	U	3,129 ft.	—	Good general fill-up	Nov. 8, 1945	Mar. 11, 1946
P hantom, The ...	Columbia	97 min.	A	8,804 ft.	Tom Tyler, Jeanne Bates	Ticklish Booking	Nov. 22, 1945	Not Fixed
P illow to Post ...	Warner	92 min.	A	8,318 ft.	Ida Lupino, Sydney Greenstreet	First-rate light booking...	Nov. 1, 1945	Feb. 25, 1946
P ink String and Sealing Wax	Eagle-Lion	84 min.	A	7,630 ft.	Google Withers, Gordon Jackson	Very good period thriller	Nov. 22, 1945	Jan. 7, 1946
R ake's Progress, The	Eagle-Lion	124 min.	A	11,150 ft.	Rex Harrison, Lilli Palmer	Excellent general booking	Nov. 29, 1945	Dec. 31, 1945
R oad to Alcatraz	British Lion-Republic	60 min.	A	5,465 ft.	Robert Lowery, June Storey	Good average second	Nov. 29, 1945	Not Fixed
S tork Club, The	Paramount	99 min.	U	8,897 ft.	Betty Hutton, Barry Fitzgerald	Very good popular booking	Nov. 8, 1945	Feb. 11, 1946
S weetheart's Forever ...	Regown	35 min.	U	3,122 ft.	Carl Carlisle, Rosaline Melville	Very moderate quota fill up	Nov. 1, 1945	Floating
S wingin' on a Rainbow	British Lion-Republic	71 min.	U	6,508 ft.	Jane Frazee, Brad Taylor	Good light booking for all classes	Nov. 22, 1945	Not Fixed
T ell It to a Star	British Lion-Republic	67 min.	A	6,053 ft.	Ruth Terry, Robert Livingston	Good general support	Nov. 29, 1945	Not Fixed
T hat Night With You	G.F.D.-Universal	91 min.	A	8,164 ft.	Franchot Tone, Susanna Foster	Capital light booking	Nov. 8, 1945	Jan. 7, 1946
T hree Strangers ...	Warner	92 min.	A	8,334 ft.	Sydney Greenstreet, Gerald Fitzgerald	Potential novelty turn-up	Nov. 29, 1945	Mar. 11, 1946
T hrill of a Romance	M-G-M	104 min.	A	9,338 ft.	Eather Williams, Van Johnson	Capital light booking	Nov. 1, 1945	Not Fixed
T oo Young to Know	Warner	85 min.	A	7,716 ft.	Joan Leslie, Robert Hutton	Moderate star booking	Nov. 8, 1945	Feb. 11, 1946
T rail to Gunsight	G.F.D. Universal	58 min.	U	5,199 ft.	Eddie Dew, Maris Wrixon	Poor booking	Nov. 15, 1945	Feb. 18, 1946
T wo Years Before the Macc	Paramount	74 min.	A	6,610 ft.	Alan Ladd, Brian Donlevy	Very good star and title booking	Nov. 1, 1945	Jan. 28, 1946
U nder Western Skies ...	Columbia Universal	56 min.	U	5,097 ft.	Martha O'Driscoll, Noah Beery, Jr.	Good second for the populars and youngsters	Nov. 8, 1945	Jan. 28, 1946

Well Groomed Bride, The ... Paramount ... 74 min. ... 6,824 ft. ... Ray Milland, Olivia de Havilland ... Good star and title booking ... Nov. 22, 1945 ... Not Fixed

Well Groomed Bride, The	Paramount	74 min.	U	6,824 ft.	Ray Milland, Olivia de Havilland	Good star and title booking	Nov. 22, 1945	Not Fixed
Wicked Lady, The	Eagle-Lion	103 min.	A	9,315 ft.	Margaret Lockwood, James Mason	Outstanding money spinner for the majority of halls	Nov. 22, 1945	Jan. 21, 1946
Wicked Man	Eagle-Lion	103 min.	A	8,861 ft.	Danny Kaye, Virginia Mayo	Very good light booking	Nov. 22, 1945	Nov. 22, 1945
Yank in the West Country, A	British Australasian	37 min.	A	3,400 ft.	Jean Morton, Dickie Maxwell	Usable quota fill-up for other than class halls	Nov. 29, 1945	Not Fixed
REISSUES								
Africa Speaks	Renown	50 min.	U	4,295 ft.	Alfred Drayton, Robertson Hare	Revival mainly for small halls	Nov. 1, 1945	Floating
Banana Ridge	Pathe	85 min.	A	7,820 ft.	Alfred Drayton, Robertson Hare	Capital comedy release for the masses	Nov. 8, 1945	Nov. 19, 1945
Breach of Promise	Exclusive	79 min.	A	6,137 ft.	Clive Brook, Judy Campbell	Sound supporting feature release	Nov. 8, 1945	Not Fixed
His Lordship Goes to Press	Exclusive	80 min.	U	7,274 ft.	June Clyde, Hugh Williams	Pleasing light booking for the masses	Nov. 15, 1945	Not Fixed
If I Walk Beside You	Butcher	86 min.	U	7,902 ft.	Richard Bird, Lesley Brook	First-rate popular release. Great for the family	Nov. 8, 1945	March, 1946
Jungle Island	Exclusive	61 min.	U	5,500 ft.	Hobart Bosworth, Jean Carmen	Moderate booking for the uncritical	Nov. 8, 1945	Not Fixed
Lorna Doone	Renown	89 min.	A	7,500 ft.	Victoria Hopper, John Loder	Moderate title booking, mainly for family halls	Nov. 1, 1945	Floating
Missing Million, The	Renown	84 min.	A	7,559 ft.	John Stuart, Linden Travers	Good popular booking	Nov. 1, 1945	Floating
My Darling Clementine	M-G-M	84 min.	A	7,575 ft.	Robert Montgomery, Ingrid Bergman	Excellent general booking	Nov. 8, 1945	Jan. 14, 1946
Range in Heaven	Key Film Dist	81 min.	U	7,398 ft.	Conrad Veidt, Annabella Bergman	Still a very good general booking	Nov. 15, 1945	Not Fixed
Under the Red Robe	Renown	68 min.	A	6,190 ft.	Edmund Gwenn, John Loder	Sound general booking	Nov. 8, 1945	Floating
Warn London	New Realm	66 min.	U	6,007 ft.	Joe E. Brown, Jane Wyman	Good general booking with star values. Cast-iron for the family	Nov. 1, 1945	Floating

WHAT'S RELEASED IN DEC., 1945

DATE	TITLE	RENTER	REG.	RUNNING TIME, MIN.	CERTIFICATE	LENGTH, FEET	STARS	"KINE" REVIEW DATE
DEC. 3	Along Came Jones	RKO-Radio	F. 8648	90	A	8,076	Gary Cooper, Loretta Young	Oct. 25, 1945
"	Bewitched	M-G-M	F. 8500	64	A	5,865	Phyllis Thaxter, Edmund Gwenn	Aug. 30, 1945
"	Body Snatcher, The	RKO-Radio	F. 8725	73	A	6,599	Boris Karloff, Bela Lugosi	Nov. 15, 1945
"	Escape in the Desert	Warner	F. 8497	79	A	7,126	Philip Dorn, Helmut Dantine	Sept. 6, 1945
"	Her Lucky Night	G.F.D.-Universal	F. 8637	63	U	5,637	Andrew Sisters, Martha O'Driscoll	Oct. 25, 1945
"	Kiss and Tell	Columbia	F. 8635	90	A	8,100	Shirley Temple, Jerome Courtland	Oct. 25, 1945
"	Power of the Whistler, The	Columbia	F. 8510	64	A	5,971	Richard Dix, Janis Carter	Sept. 13, 1945
"	Rogues' Gallery	Pathe	F. 8482	58	A	5,233	Frank Jenks, Robin Raymond	Aug. 23, 1945
DEC. 10	Bedside Manner	United Artists	F. 8722	78	A	7,039	Ruth Hussey, John Carroll	Nov. 8, 1945
"	Delightfully Dangerous	United Artists	F. 8653	92	A	8,405	Jana Powell, Ralph Bellamy	April 5, 1945
"	Girl Rush	RKO-Radio	F. 8042	65	A	85,35	Wally Brown, Alan Carney	Mar. 1, 1945
"	Johnny Angel	RKO-Radio	F. 8649	79	A	7,135	George Raft, Claire Trevor	Nov. 1, 1945
"	Southern, The	United Artists	F. 8599	78	A	7,039	Betty Field, Zachary Scott	Sept. 6, 1945
DEC. 17	Echo Murders, The	Anglo-American	Br./R. 8505	74	A	6,708	David Farrar, Kynaston Reeves	Aug. 30, 1945
"	George White's Scandals	RKO-Radio	Br./Tr. 8717	95	U	8,548	Joan Davis, Jack Haley	Nov. 15, 1945
"	I Know Where I'm Going	G.F.D.	F. 8496	91	U	8,213	Wendy Hiller, Roger Livesey	Nov. 1, 1945
"	Indiscretion	Warner	F. 8562	101	A	9,114	Barbara Stanwyck, Dennis Morgan	Sept. 6, 1945
"	Love, Honour and Goodbye	British Lion-Republic	Br./R. 8248	87	A	7,831	Virginia Bruce, Victor McLaglen	Sept. 27, 1945
"	Old Mother Riley at Home	Anglo-American	F. 8473	76	A	6,880	Arthur Lucan, Kitty McShane	April 26, 1945
"	Range Law	Pathe	F. 8638	58	U	5,260	Johnny Mack Brown, Raymond Hatton	Aug. 23, 1945
"	Trigger Trail	G.F.D.-Universal	F. 8638	57	U	5,242	Rod Cameron, Vivian Austin	Oct. 25, 1945
DEC. 24	Bells of Rosarita	British Lion-Republic	F. 8450	68	U	6,128	Roy Rogers, "Gabby" Hayes	Aug. 2, 1945
"	Our Vines Have Tender Grapes	M-G-M	F. 8594	105	U	9,426	Edward G. Robinson, Margaret O'Brien	Oct. 18, 1945
"	Road to Utopia	Paramount	F. 7852	90	A	8,070	Bing Crosby, Bob Hope	Sept. 20, 1945
"	State Fair	20th Century-Fox	F. 8596	101	U	9,029	Jeanne Crain, Dana Andrews	Oct. 18, 1945
"	Steppin' in Society	British Lion-Republic	F. 8564	70	U	6,406	Ed. Everett Horton, Gladys George	Sept. 27, 1945
DEC. 31	Fashion Model	Pathe	F. 8608	60	A	5,515	Marjorie Weaver, Robert Lowery	Oct. 18, 1945
"	Racket Man, The	Columbia	F. 8536	63	A	5,729	Tom Neal, Hugh Beaumont	Sept. 20, 1945
"	Rake's Progress, The	Eagle-Lion	—	124	A	11,150	Rex Harrison, Lilli Palmer	Nov. 29, 1945
"	Rhapsody in Blue	Warner	F. 8574	138	U	12,686	Robert Alda, Jean Leslie	Oct. 4, 1945
"	Thousand and One Nights, A	Columbia	F. 8509	94	A	8,427	Correl Wilde, Evelyn Keyes	Aug. 30, 1945
DEC. 10	Wizard of Oz, The	M-G-M	F. 2578	101	A	9,143	Judy Garland, Frank Morgan	Oct. 4, 1945
DEC. 17	Wings of the Morning	20th Century-Fox	Br. 14239	86	U	7,704	Annabella, Henry Fonda	Aug. 16, 1945

* A British picture.

† In Technicolor.

KINE SERVICE SECTION



Showmanship—Music— Staff—Trade Shows

Edited by *The Showman*

I HAVE just been looking through a large number of photographs of lobby displays, and one interesting point arises that I think is worth discussing on this page. In order to make the point I will take Eagle-Lion's "Henry V" as an example.

I have seen, literally, scores of pictures of vestibule displays for this film, ranging from complete transformations of the hall into mediaeval castles to small lay-outs of stills in frames decorated in heraldic fashion.

The point that strikes me forcibly is that some of the more ambitious displays fail in their effect because they are too large and too elaborate. The result of crowding is to reduce the scale of the whole set-up, and what was intended to be a spacious atmospheric effect becomes a muddle.

On the other hand, some of the smaller displays for "Henry V," small groupings of stills, period decoration and, perhaps, a few pieces of armour and an antique map, have stood out most effectively and have put over the spirit of the film with full point and admirable economy.

I could have made the comparison just as effectively in respect of "I Live in Grosvenor Square," "The Fifth Chair," "Waltz Time" or any of the other major films which are now going round the country. It is something I have noticed repeatedly.

The big effort can so easily get out of hand. One can become almost intoxicated with size and elaborate decoration. The effect to be sought in such displays should be a spacious, sweeping simplicity.

In other words, the display should be a large scale expression of a simple idea. Remember, your patrons generally are on the move: it is only a minority who stand around in the vestibules. Therefore you have to catch the patron's eye, and send through it a message to his brain that he will not forget, all in the short period of time it takes to move from entrance to ticket office and from ticket office to the auditorium.

Therefore, over-elaboration not only looks messy to the few patrons who stand around to take it in at their leisure, but it also fails to register at all with the one who simply buys his ticket and walks straight into the show.

The most effective large-scale display is the one which in a few bold colours and simple words creates, through artistic balance of masses and pleasing lines that lead the eye to the facts to be emphasised, a sudden impact almost dramatic in its assault on the patron.

If you feel doubtful whether you can achieve such an effect, you

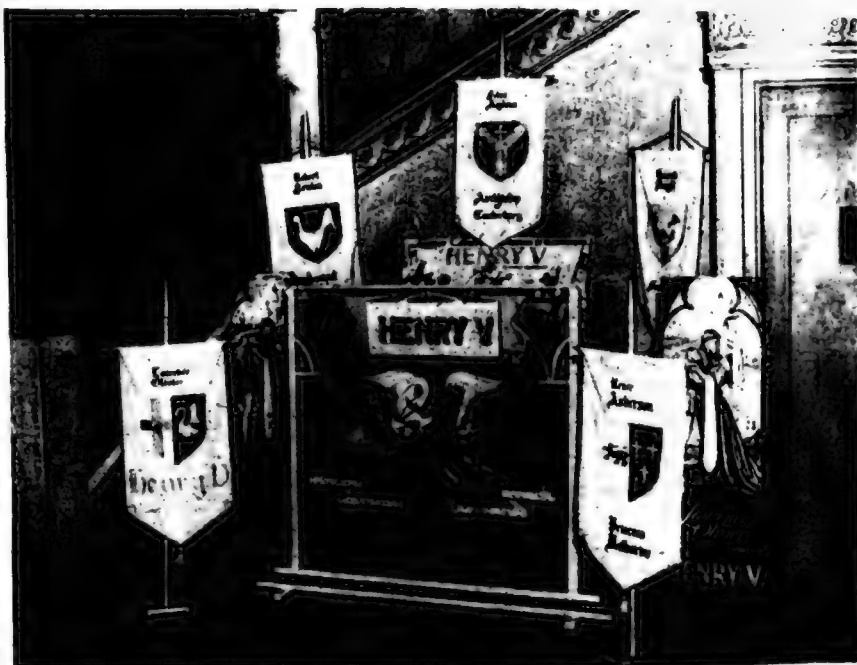
would do much better to stick to less ambitious displays, where there is less temptation to crowd detail and confuse the message you want to put over.

Whatever display you attempt, direct it at the most difficult patron, the one who is impatient to be into the show, who scarcely even realises that he is in the vestibule before he is out of it. If you can capture his attention, you don't have to worry about the others.

Keep that man in mind when you are planning your display, and you will probably do a much better job than you have managed in the past.



I MAKE no apology for introducing the subject of children's shows. They require just as much showmanship as the adult



This tasteful display by E. J. Amos, of the Odeon, Hayes, Kent, for Eagle-Lion's HENRY V bears out the contention expressed on this page that the small and simple display can have a powerful appeal

kinema. With the Citizens' Advice Bureau in mind, house manager W. S. Crocker, of the Trocadero, Elephant and Castle, S.E., has started a Children's Advice Bureau in connection with the theatre's branch of the Gaumont Children's Club. Some parents won't be bothered with their offsprings' queries; some aren't in a position to give the right answers. So Mr. Crocker is encouraging the youngsters to write in for information they need and is providing answers

in collaboration with the local youth organisations.

To develop their pride in and knowledge of London he is also instituting a series of essay competitions. Slides of London landmarks are screened and the youngsters are invited to write essays of 250 words about them.

As many people know, the traffic junction outside the Trocadero is one of the worst in London. Six roads meet there and almost always there is a maze of trams, buses, cars, cycles and other vehicles swarming across. The council have very wisely provided signs for pedestrians, but it is not easy to persuade active children to leave underground if there is a better (and more dangerous) path across the road.

To promote road safety among the young club members, the Trocadero, Mr. Crocker is luring them into the subways by having an official draw below to give vouchers for prizes to those who go that way.



H. W. DIXON is providing occasional treats for members of his branch of the Odeon National Children's Club at Letcham by inviting stage, screen and broadcasting stars to attend the meetings and speak to the youngsters on topics of general interest. This branch has been open only eight weeks, yet it has grown in that time from 685 to 2,000, despite the fact that within a 24-

NOVEMBER PRIZEWINNER

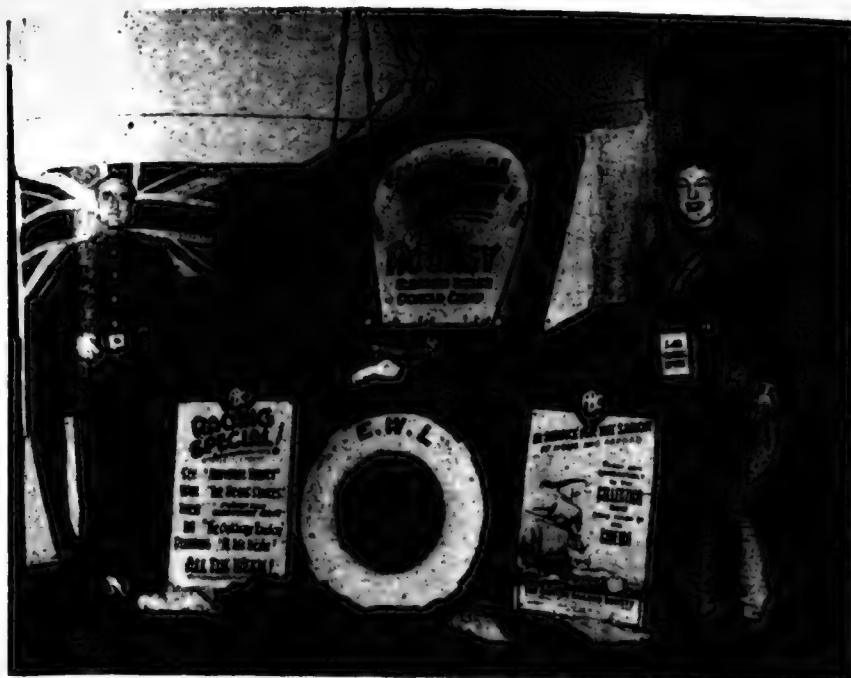
JUDGING the November entries for the KINE. Showmanship

Contest would have been more difficult this month if some of the liveliest entries had not come from showmen who have not yet gained their certificates. Some of the established members seem to have been content to rest on their laurels. That was certainly not the case with

G. E. EVANS, Plaza (Worthing).

who wins November's prize of £5 for his enterprising exploitation of Pathe's "Dillinger."

He gains the award because his campaign was well rounded and especially distinguished by a striking tie-up with the local police, who even permitted him to alter official posters to put over the film. His ability to seize and make the most of an opportunity for some really effective outside exploitation was the deciding factor in his winning the prize.



G. Domford, of the Regis (A.B.C.), Hull, combined a charity appeal and his exploitation for M-G-M's NATIONAL VELVET in this vestibule display.

bus ride there are seven similar clubs in operation. Some enthusiastic members come from as far away as Deptford.

Another of Mr. Dixon's bright ideas—a departure from the usual competitions of various kinds—is boxing matches for the boys and skipping matches for girls. He runs amateur talent shows every other week and has organised a juvenile football team which, as an early fixture is playing a team from the Peckham Gaumont.



CHILDREN will go to any lengths not to miss a part of the programme, yet the ordinary Club matinee is too lengthy for them to sit through in comfort. Recognising this and acting, maybe, from experience, Maurice Cheepen has instituted an 8-minute break between the short films and the main feature at the Kilburn State. This enables the youngsters to visit the toilets, knowing that the show is suspended until they are back in their seats. They march out and back in sections and so avoid a disorderly rush when the interval arrives. This is a good idea which might be copied elsewhere. Mr. Cheepen is another manager who encourages the children to write to him, and tells me he has a large "fan" mail in consequence.

Return Visit

AS a result of a competition which he held in the town, Harry Murray, of the Odeon, Scarborough, decided to show for a second time Eagle-Lion's "Henry V." The contest asked patrons to decide which of several films they would most like to be shown again, and "Henry V." was selected. To exploit it he concentrated on a wide variety of shop tie-ups, and for this purpose he worked out neat wording for each shop and supplied coloured stills and other material for the display. For example, for a local newsagent he supplied the wording, "Henry V had his despatches delivered by herald on the field of Agincourt . . . to-day you can get all the news from all the world

Genuine Antiquity

MRS. H. DODGE, assistant at Gaumont, Salisbury, in the absence of the manager, Mr. Laddra, on sick leave, sends me an interesting story.

She tells me that at this theatre the original stage curtains which were specially made for the London premiere of Eagle-Lion's "Henry V" have been installed. These curtains suggest a medieval tapestry, and their arrival at the cinema was the occasion for some first-rate Press publicity.

The fitness of this presentation is all the more significant when one realises that the Gaumont incorporates into its structure an original fourteenth century roof and other architecture, the remains of one John Halle's banqueting hall, constructed in 1470.

To-day, special lighting gives full effect to the tapestried story of the curtains, and a pair of side curtains specially designed complete the very striking period effect.

Difficulties Surmounted

FACED with formidable handicaps, V. H. Deacon, of the Gaumont, Coventry, hit upon a neat method of drawing attention to his showing of U.A.'s "The Fifth Chair," and did good business as well as getting a very big show in the local newspapers.

He was up against a Thanksgiving Week Savings Campaign, and a state-

with the Thanksgiving campaign, and to assist the war savings drive. To do this he secured, by means best known to himself, the exhibition at his theatre of a late type flying bomb, a radar unit and a jet 'plane power unit—this being on public view for the first time anywhere. The last was indeed a scoop, and naturally great numbers of people were attracted to the cinema.

Resourceful

TO exploit "Dead of Night," C. B. Crisp, of the Ritz, Barrow-in-Furness, stressed the horrific angle in his vestibule dressing.

He had bats and skeletons done in black on glass frames in various parts of the house, and managed to construct a realistic spider out of a large potato, with thin wire for legs.

He also had a large glass frame hung from the circle's main lighting ceiling fitting. This frame was painted like a clock face, with the wording, "What time is Dead of Night?"

None of this atmospheric material cost money, and the whole display, although affecting only comparatively small details, set the mood for the picture.

Slide Teaser

AN amusing and neat little device was employed by Harry Ward, of the Super, Oxford, to exploit "Ten Little Niggers." He showed consecutively nine blank slides, numbered from one to nine. The audience presumed that there was inefficiency in the operating box. But when the tenth slide, bearing the title of the film and the playdate, was shown, they laughed appreciatively. Many patrons remarked about the catchiness of the stunt, proof of its effectiveness.

Different Film

W. ROBERTS, of the Reo, Liverpool, sends an account of the success of "The Magnificent Ambersons" at his theatre. He writes: "Feeling confident that the public were ready for this type of 'different' entertainment, I requested this film from head office."

"The total cost of publicity to the firm was 9s. Interest was aroused mainly with the following methods: Talk with patrons, co-operation of Merseyside Film Institute, advance teaser slides two months prior to playdate, staff word-of-mouth around the district, special preview arranged for the local celebrities and visiting stage stars, write-up in Liverpool Echo."

"Patrons came from all the outlying districts around Liverpool and record business was the result. Each screening was preceded by a short announcement over the public address as follows: In the firm belief that you appreciate the finer arts of screencraft, I have very



A double bill attractively advertised in a linked display. This tasteful effort is the work of H. W. Dixon to put over 20th-Fox's CAPTAIN EDDIE and U.A.'s BANJO ON MY KNEE.

in our papers. If you want news, we have it! If you want 'Henry V.' the Odeon has it."

Murray had in all 12 tie-ups, all of them supplied with similarly appropriate wording to fit their trade. He also ran a children's painting competition, and a criticism contest for the adults. The result was a very successful re-booking.

Electric Chair

A NEAT variation on the selection of a special chair as part of an exploitation scheme for U.A.'s "The Fifth Chair" was put over by Hebron Morland, of the Empire, Cardiff.

In collaboration with a furniture store, which also provided him with a striking shop window tie-up, he arranged a vestibule display consisting of five chairs under a strip lighting, surrounded by posters and stills.

Over each chair was mounted a number capable of being illuminated. By means of an ingenious time-switching device, the number five could be brought up over any chair at will. Free seats were awarded to those who sat in the lucky fifth chair.

A stunt of this kind, while it can only successfully be worked with the right type of film, mystifies and intrigues the public, and will always produce a ready response.

ment from the local papers that all their space would be reserved for that event. In addition, the main rival kinemas were showing strong attractions.

Deacon, therefore, decided to tie up



A neat and forceful display devised by Harry Murray, of the Odeon, Scarborough, to put over 20th-Fox's TOMORROW THE WORLD. This effort has balance and visual attraction



Another example of simplicity and good taste, this lobby display was devised by R. Wroe-Johnson, of the Odeon, Winchester, to exploit 20th Fox's **THE KEYS OF THE KINGDOM**

great pleasure in presenting to you Orson Welles' 'The Magnificent Ambersons.' Here is an ordinary story, rich in human understanding, told in a slightly 'different' way. It requires perhaps a little more concentration than the ordinary type of film, but that you will enjoy and recommend this masterpiece of film making I have not the slightest doubt. Ladies and gentlemen—'The Magnificent Ambersons.'

Team Work

L. K. CROWTHER, of the Odeon, Accrington, was aided by his assistant, C. Greenwood, in exploiting 'I'll Be Seeing You.'

Prior to the playdate they had a window tie-up with a local optician, an obvious but effective link. The shop window was dressed with stills and cut-outs, and a large square show card, suitably worded, linked the picture with the optician.

Crowther made use of café menus by inserting a footnote: 'I'll be seeing you at the theatre next week.' He also instructed all usherettes and front-of-house staff to add to the customary 'Good night, sir,' the words, 'and don't forget I'll be seeing you here next week.'

This phrase, Crowther tells me, became a local by-word. That's good exploitation. It's neat and effective—and costs nothing.

Simplicity

WHEN 'Waltz Time' was shown at the Ritz, Maidstone, two usherettes dressed in crinolines, stood on the front throughout the week.

The costumes were made of handsome brocade exquisitely finished with fine needlework, and the two girls, looking very attractive, not only created a favourable atmosphere for the picture but also were the subject of much favourable comment from patrons. This piece of exploitation by H. G. King was effective because it was simple.

Turf Tie-up

A SIMPLE but effective tie-up was arranged by J. A. Monk, of the Regal, Atherstone, to put over M-G-M's 'National Velvet.'

He writes: 'I was very fortunate in obtaining the co-operation of a well-known local Turf accountant, with windows in a conspicuous position in the town.'

'Atherstone is chiefly a mining area, and as you know, most miners indulge in a 'flutter' on horse-racing, so you can imagine how effective, in spite of its simplicity, my stunt was. The Turf

accountant was so pleased with the idea that he insisted on meeting the cost of the exploitation, which was only 12s.

'The exploitation consisted of just two posters displayed in the Turf accountant's window with suitable wording. They were done in black and dark red lettering on white paper, and were supplied by Cinema Art Service of Erdington, Birmingham, who deserve credit for the excellent manner in which they 'deliver the goods.'

Leaping a Hurdle

WHEN about to show the Deanna Durbin film, 'Lady on a Train' (G.F.D.-Universal) at the Golden Domes, Camberwell, V. G. Churchill hoped to be able to run a contest with the assistance of the local Press, but unfortunately the



editors he approached were either not able or disposed to co-operate, so he had to amend his scheme.

He did so by running the competition from the theatre, displaying a large board outside and showing a slide with details of the plan. Patrons were invited to name five of the star's previous films, viz., her first rôle, first serious picture, first costume part, first Technicolor film, and first dramatic part. Prizes were offered for correct answers, and, despite the limited amount of advertising possible, 60 entries were received.

It could not be called an easy contest,

but several of Mr. Churchill's supporters made the grade, and, of course, the competition achieved its purpose in focusing attention on the film.

Putting Over Disney

THE publicity campaign launched at the Liverpool Trocadero by B. Goodman to exploit 'The Three Caballeros' (RKO-Radio) began with a Press campaign built up over a period. Three-foot linen letters, 'The Three Caballeros' and playdate were pinned to screen tabs a month ahead.

The theatre foyer walls were painted throughout in water colours showing Disney characters. This two weeks prior to playdate. The staircase risers were slipped with 'The Three Caballeros' matter.

A competition was run in connection with a local paper, i.e., draw or paint a new character for Disney films. Results were good, and best efforts are being inserted in a souvenir book for America.

One week prior to playdate a preview was held, followed by a luncheon at the Adelphi Hotel, with prominent guests. Numerous shop tie-ups were

up in the circle crush hall with a suitable explanatory notice.

The unusual display excited wide interest and formed the basis of extended reports in the papers.

The remainder of the publicity material used inside the theatre and on the frontage was prepared and painted by chief operator H. C. Sheldrick, assistant manager P. J. Thomas and other members of the Odeon staff, who received Press credit for their clever work. The house-front publicity consisted of shields, banners, boards and stills.

To arouse the interest of the youngsters, Crawley devised a quiz contest for which he worked out 100 questions on the play and introduced this into four sessions of his Children's Club. Major E. R. Hatfield, D.S.O., chairman of the Executive Committee of the Sevenoaks Civic Society, presented the prizes.

School Holiday

MAURICE ZAND, of the Odeon, Burnley, had an all-round publicity campaign for 'Henry V.' His house was progressively decorated for several weeks before playdate. In addition, he was able to get the finest composite



How the experts do it. Above, you see a gramophone record specialist's window in London, arranged by Warners' exploitation department, to put over their Gershwin film, **RHAPSODY IN BLUE**. Below, J. Draycott Simpson, of the Odeon, Bristol, used these decorated doors to good effect to put over **THE AFFAIRS OF SUSAN** (Paramount).

executed, and the exclusive strip cartoon of the film was published in all editions of the *Liverpool Evening Express* the day following the opening of run.

Midnight Effort

GEOFFREY FOSTER, of the Regent, Brighton (G.B.), achieved some first-rate publicity this week when, in conjunction with the local weekly, he staged a midnight showing of 'Dead of Night' especially for sceptics.

Francis S. Loder, of the *Brighton Gazette*, interviewed the entering audience. Most admitted that when the film had worked into their system they would probably be scared, one woman said she was glad she had her husband with her, while all declined Loder's offer to escort them through the adjacent St. Nicholas Churchyard!

Model Display

V. A. H. CRAWLEY'S campaign to publicise 'Henry V' (Eagle-Lion) at the Sevenoaks Odeon included special Press notices and announcements, inside and outside displays and a special feature to attract the children.

John Rokeby Smyth, whose hobby is model-making and miniature railway construction, happened to have a castle and an army of 400 tiny knights, all correctly modelled and painted and bearing appropriate coats of arms. Mr. Crawley borrowed these and set them

page publicity he has yet achieved—at no cost whatever.

In exploiting the schools, he came up against an adamant Committee of Education who would not allow the children to come in school hours. This did not deter Mr. Zand. A good word to a member of the Higher Education Committee and a way was found to allow over a thousand High School children to attend a special morning matinee—by giving them a holiday first. Other children also attended in large numbers at the early evening shows.

An invitation to 60 prominent members of the town, councillors, J.P.s, education officers from neighbouring towns etc., bore good fruit by helping to bring the production to the notice of many residents who do not usually visit cinemas. Parties of up to 25 miles organised from towns nearly 2 miles away and there were hundreds of non-regular patrons, some of whom had never visited a cinema before.

The advance booking office, an innovation, was situated in the main street of the town, immediately facing the Palace Variety Theatre. Burnley's 'live' theatre! Not only did it attract attention, but many patrons booked their tickets there, and a lot of inquiries were answered. Mr. Zand had a representative from the theatre there a few hours daily.

The Showman

Helping the Audience when Playing to Song Slides

Music: By JACK COURTNEY

ANALYSE the basic idea underlying all presentations and you will discover that anything presented to-day is merely a variation of some theme already worked in the past. It is necessary to create an illusion of originality. In my opinion, the slide provides the ideal medium for creating this feeling.

The motif of a presentation becomes vitally apparent when artistically portrayed on the screen, but it is not my intention to-day to deal with the structure of the slide solo. I want to call attention to the slovenly way in which lyrical slides are to-day being played.

This has led to an unjust and general condemnation of what can be one of the most attractive and effective ways of introducing new songs to the public, but, if the words on the screen are not stabilised and clearly enunciated by the player, the whole idea fails.

The general practice of projecting words on the screen and then proceeding to give a highly individualistic performance with melodic embellishments is absurd. The whole fascination of this method of presenting a song is in the clear enunciation by the organist of the words—every syllable being matched by its appropriate note, so that the interpretation, musically and poetically, becomes a perfect wedding of words and music.

This, I know, is restrictive, but in the introduction of a new song it is best to follow this method. Then, if desired, repeat, giving your own arrangement, but drop the slide, for if you use it while thus performing you only bewilder and irritate those who are trying to follow both words and music.

Provincial Note

In my correspondence this week the provincial and suburban organists take pride of place. For instance, Jess

Yates, organist at the Pyramid Theatre, Manchester, sends me the script of a most elaborate and striking presentation, Pageant of Thanksgiving, in which he used members of the Newcastle People's Theatre in various tableaux, two hundred members of the Newcastle Choral Union, and the band of the 5th Royal Inniskilling Dragoon Guards, with the Gosforth Prize Band, together with contingents of local organisations. Some 500 performers in all. This is enterprise, and worthy of the highest praise.

Organists' Register

GRANADA CIRCUIT.—This circuit possesses 23 organs—15 Wurlitzers, ranging from 9 to 14 ranks; 4 Christies (10 ranks) and 2 Comptons (10 ranks).

Bernstein's policy has always been to "star" and "tour" their organists, and until the boys are released, only seven are so engaged—viz.:

H. Robinson Cleaver; Reginald Porter-Brown; Donald Thorne; Lloyd Thomas; Ronnie Hammer; Bernard Worster; Laurence James.

From Andrew Fenner, of the Gaumont, Hammersmith, comes the first list of novelties. He says, "I feel many other chaps will also choose these, but select them for wide divergence possible in style and orchestration." Here is his list:—

"In a Clock Store"—entertaining for young and old.

"Eighteenth Century Drawing-Room"—chances for chamber music style of the eighteenth century.

"Orient Express."

"Bach Goes to Town"—musical "fun."

"Nola"—smooth, popular; and "Parade of the Tin Soldiers" Both of these are "classic" novelties for popularity.

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INDISCRETION (Warner)

CERT. U. Length 9,114 ft. Reg. No. 8496.
Reviewed in KINE. September 6, 1945.
Stars.—Barbara Stanwyck and Dennis Morgan.

ATMOSPHERE.—Romantic comedy-drama, describing the chequered love and professional life of an attractive and resourceful cookery "expert" who cannot cook.
ORGAN.—"Chewing a piece of Straw" (Chappell).
NON-SYNC.—As organ, on Columbia F.2081.

TRIGGER TRAIL (G.F.D.)

CERT. U. Length 5,242 ft. Reg. No. F.8638.
Reviewed in KINE. October 25, 1945.
Stars.—Rod Cameron.

ATMOSPHERE.—West-pocket period Western, telling how a forthright young rancher puts paid to an attempt to hijack land belonging to a home-steader.
ORGAN.—Overture, "Poet and Peasant" (supper), Boosey and Hawkes.
NON-SYNC.—As organ, on H.M.V. C.2874.

OLD MOTHER RILEY AT HOME (Anglo-American)

CERT. A. Length 6,880 ft. Reg. No. B.R.8248.
Reviewed in KINE. April 26, 1945.
Stars.—Arthur Lucan, Kitty McShane, and Willer Neal.

ATMOSPHERE.—Slapstick comedy, with night-club backgrounds and an occasional song.

ORGAN.—"Irish Washerwoman" (Boosey).
NON-SYNC.—As organ, on H.M.V. B.3312.

LOVE, HONOUR AND GOOD-BYE (British Lion)

CERT. A. Length 7,831 ft. Reg. No. F.8562.
Reviewed in KINE. September 27, 1945.

STARS.—Virginia Bruce, Edward Ashley, and Victor McLaglen.

ATMOSPHERE.—Marital comedy-drama, complete with a small-child interest and a tuneful song.

ORGAN.—"Night After Night." Rumba.
NON-SYNC.—As organ, on H.M.V. B.D. 5907.

THE ECHO MURDERS (Anglo-American)

CERT. A. Length 6,708 ft. Reg. No. B.R./R.8505.
Reviewed in KINE. August 30, 1945.

STARS.—David Farrar, Kynaston Reeves and Pamela Sterling.

ATMOSPHERE.—One of the Sexton Blake series, showing how the famous detective solves a series of baffling and brutal murders and drives a gang of Nazi agents from their secret Cornish hide-out.

ORGAN.—"Beachy Head" Overture (Tapp), Chappell.
NON-SYNC.—As organ, on Chappell's C.161.

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London Trade Show Diary

FILMS TO BE SHOWN BETWEEN
THURS., DEC. 6 AND WED., DEC. 12

Thursday

The Scarlet Clue (Pathe-Monogram)

Studio One. 10.45 a.m.
Cast: Sydney Toler, Manton Moreland, Ben Carter and Benson Fong. Director: Phil Rosen.

Once again, Sydney Toler plays the leading rôle as the famous Charlie Chan. Here he is involved in a series of baffling attempts to steal important Radar plans from the Government.

All the ingredients of the screen thriller are worked into the story and Chan has a busy time tracking down the head of the gang who has many ingenious methods of eliminating eager investigators.

The Gay Senorita (Columbia)

Own Theatre. 10.45 a.m. and 2.45 p.m.
Cast: Jinx Falkenburg, Jim Bannon, Steve Cochran, Corinna Mura, Isabelita, Thurston Hall, Isabel Withers, Marguerita Sylva, Luisita Triana. Director: Arthur Dreifuss.

The guitars of Mexico are featured in this musical.

A senora holds out for the building of a city lot in the old Mexican style despite the threats of a wealthy contractor who wants to put up a warehouse. The contractor's son falls in love with the senora's daughter, and he finds himself up against a leader of a Mexican dance band.

How both love and building rivalries are amicably settled makes tuneful, picturesque telling.

This Love of Ours (G.F.D.)

Leicester Square Theatre. 10.30 a.m.
Cast: Merle Oberon, Claude Rains, Charles Korvin, Sue England, Jess Barker, Ralph Morgan, Ann Codee, Joan Rosen, Helen Thimig and Doris Merrick. Director: William Dieterle.

Based on a play by Luigi Pirandello, this presentation affords Merle Oberon

who leaves his wife when he believes she has been unfaithful to him. Taking their child, he starts a new life. Years later, husband and wife again meet and their reunion precipitates an emotional situation that is well worked out.

Shady Lady (G.F.D.)

Leicester Square Theatre. 10.30 a.m.
Cast: Charles Coburn, Robert Paige, Ginny Simms, Alan Curtis, Martha O'Driscoll, Kathleen Howard, James Burke, John Gallaudet. Director: George Waggner.

Garnished with song, this is the story of a young prosecuting attorney who meets and falls in love with a cabaret entertainer while campaigning to jail a notorious night-club racketeer.

The central figure is an elderly gambler who uses his card-sharpening talents to aid justice and avert a scandal.

"Shady Lady" is one of the biggest offerings on the G.F.D.-Universal programme for the coming season.

Friday

Adventures of Rusty (Columbia)

Own Theatre. 10.45 a.m. and 2.45 p.m.
Cast: Ted Donaldson, Margaret Lindsay, Conrad Nagel, Gloria Holden, Robert Williams, Addison Richards, Arno Frey, Eddie Parker, Bobby Larson. Director: Paul Burnford.

The appeal of a boy and his dog is world wide. This story of a misunderstood youngster and his "pal" is one which should be enjoyed by everyone.

Ted Donaldson, the juvenile star who has made big hits playing with such accomplished players as Cary Grant, Edward G. Robinson and Dorothy McGuire, is here a star in his own right.

Girl on the Spot (G.F.D.)

Own Theatre. 10.30 a.m.
Cast: Jess Barker, Lois Collier, Ludwig Stoessel, George Dolenz, Fuzzy Knight, Sara Edwards. Director: William Beaudine.

One of the most amusing situations in this Universal film depicts gangsters being forced by police officers to subscribe money for the production of a big Broadway stage show.

In the opening scenes, a night-club owner is killed in mysterious circumstances. When the murderers go into hiding the authorities believe that they will come into the open to "rub out" the girl who saw the crime if she is billed to appear in a theatrical production.

Phantom of 42nd Street (Pathe-PRC)

Studio One. 10.45 a.m.
Cast: Dave O'Brien, Kay Aldridge, Alan Mowbray and Frank Jenks. Director: Albert Herman.

"Phantom of 42nd Street" is a mixture of mystery and adventure played by a well-balanced cast of players.

The film has the famous theatrical district of New York for its locale, where a mysterious killer, known as the

"Phantom," provides the police with a baffling series of crimes.

The murders centre around the theatre where a Shakespearean actor is staging a series of plays. When a member of the cast is killed before a packed theatre a dramatic critic decides that he will prove that he is as good a detective as newspaperman.

Monday

The Desert Hawk (Columbia)

Own Theatre. 10.45 a.m. and 2.45 p.m.
Cast: Gilbert Roland, Mona Maris, Ben Walden, Kenneth MacDonald, Frank Lackteen, Stan Jolley, Charles Middleton, Egon Brecher. Director: B. Reeves Eason.

High adventure is the keynote of this story of a desert feud between two brothers for the right to rule a nomad race.

The true Sultan is overthrown by his crafty twin and left to die. Instead, he survives and becomes the outlaw champion of his people's rights.

Tuesday

Here Comes the Sun (G.F.D.)

Leicester Square Theatre. 10.30 a.m.
Cast: Bud Flanagan, Chesney Allen, Elsa Tee, John Dodsworth, Joss Ambler, Dick Francis, Gus McNaughton, Horace Kenney, Roddy Hughes, Eddie Martin, the Artemus Boys, the Iris Kirkwhite Dancers and "Peter." Director: John Baxter.

Bud Flanagan was co-author of the screenplay of this John Baxter production; he contributed music and lyrics for some of the songs, and rounds off his display by appearing as a Russian "Countess" in the course of the story.

The show is crazy comedy, with the stars at the top of their form in a series of situations built round a Fleet Street theme.

One of the funniest episodes is staged in a prison that is a "home from home" for the fortunate inmates. A weekly broadcast by "old lags" shows them giving messages to their families.

Elsa Tee and John Dodsworth handle the love interest.

Beyond the Seven Seas (G.F.D.)

Own Theatre. 2.30 p.m.
Cast: Rod Cameron, Eddie Dew, Fuzzy Knight, Jennifer Holt, Ray Whitley, Eugene Stutenroth, Robert Homans. Director: Lambert Hillyer.

The story of this Universal Western concerns a feud between the Remington and Randall families, with the oil rights to the ranchland being one of the stakes involved in the struggle.

Another stake is the hand of Ellen Tanner (Jennifer Holt). Both Lew Remington (Rod Cameron) and Bob Randall (Eddie Dew) are in love with her.

Fuzzy Knight is seen in another of his colourful characterisations as a pedlar of water from the Seven Seas that is guaranteed to cure all the ills in the world.

Wednesday

Stage Coach Line (G.F.D.)

Own Theatre. 2.30 p.m.
Cast: Rod Cameron, Eddie Dew, Fuzzy Knight, Ray Whitley, Virginia Christine, Joseph J. Greene. Director: Lewis D. Collins.

Rod Cameron is said to be at the top of his form in this new Western, which deals with the efforts of a group of law-breakers to secure rights to a stage-coach line by underhand methods.

Eddie Dew and Fuzzy Knight are well



Rod Cameron and Yvonne de Carlo as they appear in Universal's Technicolor **THE LADY OBJECTS** for show soon by G.F.D.

U.A. PLANS ITS ANNUAL CONFERENCE

UNITED Artists' annual convention will be held over the coming week-end (December 7-9), presided over by David H. Coplan, managing director.

Guests of honour will be Edward C. Raftery, president, and Gradwell L. Sears, vice-president, of U.A.

The convention is being attended by all executives, branch managers and sales representatives.

This is the programme:—
FRIDAY, DECEMBER 7: Individual sales conferences at Film House in the afternoon. Delegates in the evening will see Benedict Bogeaus' "Captain Kidd."

SATURDAY, DECEMBER 8: General convention at the Dorchester Hotel commencing at 10 a.m.; luncheon, and conference resuming in afternoon. In the evening delegates will attend a dinner at the Savoy Hotel.

SUNDAY, DECEMBER 9: Delegates will attend a screening of David O. Selznick's "The House of Dr. Edwardes," starring Ingrid Bergman and Gregory Peck, at 10.30 a.m.

to the fore, while Marjorie Clements adds feminine appeal to the story.

The Dolly Sisters (20th-Fox)

Century Theatre, Soho Square. 10.30 a.m. and 2.30 p.m.
Cast: Betty Grable, John Payne, June Haver, S. Z. Sakall, Reginald Gardiner, Frank Latimore, Gene Sheldon and Sig Ruman. Director: Irving Cummings.

"The Dolly Sisters," which has had a good reception in the U.S., tells the story of the career of the famous dancing beauties, follows them from the music-hall to the Broadway stage, their sensational success in London and Paris, the splitting up of the team to their great come-back.

The production contains many musical numbers of the Dolly Sisters' era, including "I'm Always Chasing Rainbows," "Dark Town Strutters Ball" and "The Vamp."

Forthcoming Attractions

These films will be Trade shown on Thursday and Friday of next week, synopses of which will appear in next week's issue of the KINE.:-

THURSDAY, DECEMBER 13.—No shows have been fixed up to the time of going to press.

FRIDAY, DECEMBER 14.
—The Voice Within (at 10.30 a.m.), Dumb Dora Discovers Tobacco (at 11.45 a.m.) and What Do We Do Now? (at 2.30 p.m.), all to be shown by Grand National in the Celluloid Theatre.

a great acting rôle—that of a woman fighting to win the love of her daughter. Charles Korvin is seen as a pathologist

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SITUATIONS VACANT

BRANCH MANAGER WANTED
 by renowned cinema equipment manufacturers and suppliers for Yorkshire district. Position carries responsibility and opportunity, therefore applications will only be considered from men with experience, initiative, forcefulness, and a ready ability to improve prospects for the company and themselves. The man we are looking for must be capable of dealing with principals; possess ability to control office and representatives; and an existing connection in the Leeds area would be an advantage. An unusual opportunity for a good man for a good job. Submit details of experience, age, and salaries earned, to W., Box 187, Kinematograph Weekly.

WANTED, Manager with experience in good-class small halls; N.W. London; permanency.—Write, age, experience and salary, to R., Box 182, Kinematograph Weekly.

EXPERIENCED OPERATOR-MANAGER REQUIRED FOR SELECT MEDIUM-SIZE KINEMA; PERMANENT POSITION; LONDON AND HOME COUNTIES. INQUIRIES ONLY, SAME WILL BE TREATED IN STRICTEST CONFIDENCE, STATE AGE, SALARY AND EXPERIENCE.—H., BOX 173, KINEMATOGRAPH WEEKLY.

CHIEF Operator required for Notts hall; keen, capable of working with showman-manager; good opportunity for experienced man.—Full particulars, salary, etc., to J., Box 174, Kinematograph Weekly.

WANTED, CHIEF OPERATOR FOR MODERN INDEPENDENT LONDON KINEMA; SPLENDID OPPORTUNITY; PERMANENT POSITION; MUST HAVE FIRST-CLASS REFERENCES; LONDON AND HOME COUNTIES. INQUIRIES ONLY; SIX DAYS ONLY.—U., BOX 160, KINEMATOGRAPH WEEKLY.

WANTED Immediately, Chief Opera- tor.—Empire, Chorley.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a capable man or woman; start immediately.—Apply, giving full details of experience, to The Manager.

SECOND Operator required; able to take charge.—Full particulars to Manager, Charlton Cinema, Keynsham.

FILM Viewer for Library liaison work; preferably with newsreel knowledge and an advantage.—T., Box 184, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, fully experienced, at liberty; used to busy house; keen worker; highest references.—M., Box 182, Kinematograph Weekly.

MARRIED KINEMA MANAGER (26) DESIRES TO ENTER FILM RENTING IN MANCHESTER OR LIVERPOOL; GOOD REFERENCE; GOOD DISPOSITION; OWN CAR; GOOD WORKER.—Box 177, Kinematograph Weekly.

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MANAGER (46), good personality, with ten years' comprehensive experience, desires appointment; highly recommended.—O., Box 154, Kinematograph Weekly.

EXPERIENCED Manager, circuit and independent, is open to accept post as Manager, Assistant, or relief; has initiative and sense of responsibility; able to control staff; keen publicist; conscientious worker; bonded; free when suited.—D., Box 169, Kinematograph Weekly.

MANAGER-Operator at liberty; 27 years old; exempt; good references; go anywhere.—Offers, N., Box 178, Kinematograph Weekly.

MANAGER-Operator, 30 years' ex- perience; capable servicing; excellent references; late E.N.S.A.—H., 12, Essex Terrace, Bournemouth, Hants.

AT Liberty, Resident Manager (late Provincial Variety Theatre), with initiative and life experience in all branches of public entertainment business, "live" theatre, cinema (2 years) (independent), ballroom, etc., open for immediate appointment or interview; highest integrity; can hold any licence; good credentials; bond (never previously bonded) or cash security.—Write, V., Box 186, Kinematograph Weekly.

CHIEF Operator, now released, Class A. desires permanent situation; 12 years' experience; excellent refs.—U., Box 185, Kinematograph Weekly.

CHIEF Operator seeks position; single; exempt M.S.; any projector; W.E., RCA, B.T.H., B.A. sound, maintenance, etc.; vacant now; East Midlands or Home Counties preferred, but consider anywhere; urgent.—O., Box 179, Kinematograph Weekly.

ORGANIST requires position; very keen; anywhere, any organ.—Dulson, 62, Pond Lane, Wolverhampton.

MARRIED Operator, age 29, with ex- perience and responsibility, seeks a permanent situation as Chief with a private employer who would appreciate and be willing to offer good wage; wife is willing to work with staff; town or country; would be quite willing to go any part of country providing unfurnished accommodation can be found; an offer near Blackpool or London welcomed.—Projectionist, No. 3, Foxcroft Road, Whitehall, Bristol 12.

CHIEF Projectionist seeks position in modern cinema of any size; independent or circuit; fully experienced and reliable; last firm six years; excellent refs.—K., Box 175, Kinematograph Weekly.

CHIEF Projectionist (27) wishes charge of projection in good-class country theatre; ten years' experience all types equipment; permanency; two years' experience in London supers; salary £6 p.w.; first-class workman and showman.—Apply, L., Box 176, Kinematograph Weekly.

MASTER Carpenter available for im- mediate resident position; life experience all branches of woodwork; first-class bench hand, etc.; go anywhere; quick and reliable; any No. 1 proposition considered; top salary required.—Wire or write, A. V. Bradley, 43, Gloucester Road, Kew, Surrey.

YOUNG Man, offered berth on expedi- tion next March, seeks standard Film Camera tuition.—Q., Box 181, Kinematograph Weekly.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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FOR Sale, complete B.T.P. Natural- tone Sound Equipment, together with two B.T.P. telescopic stands, completely assembled for immediate use, Kalee 7 and 12 adaption gear.—Particulars given on application to the New Salters Cinema, Droitwich, Worcs.

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OFFICER, shortly to be demobilised, desires to obtain interest in a cinema theatre in South of England; will any person interested please communicate with S., Box 183, Kinematograph Weekly, stating terms?

WANTED to rent or on percentage basis, small cinema, anywhere, by operator-manager, 20 years' experience; Banker's references.—Cotton, 28, Kerrison Road, Ealing, W.5.

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FORTHCOMING TRADE SHOWS

DATE	TIME	PLACE	TITLE OF FILM	SHOWN BY	STARS	CERT
LONDON.						
Thur., Dec.	6 10.45 a.m.	Studio One	The Scarlet Clue	Pathe	Sidney Toler	
"	6 10.45 a.m.	Own Theatre	Gay Senorita	Columbia	Jinx Falkenburg	
"	6 10.30 a.m. & 2.30 p.m.	Leicester Sq. Th.	Shady Lady	G.F.D.		
Fri., Dec.	7 10.45 a.m.	Studio One	Phantom of 42nd Street	Pathe	David O'Brien	
"	7 10.45 a.m. & 2.45 p.m.	Own Theatre	Adventures of Rusty	Columbia	Ted Donaldson	
Mon., Dec.	10 10.45 a.m. & 2.45 p.m.	Own Theatre	The Desert Hawk	Columbia	Gilbert Roland	
"	10 2.30 p.m.	Private Theatre	Dark Eyes of London	Pathe		
Tues., "	11 10.45 a.m. & 2.45 p.m.	Private Theatre	Memory for Two	Columbia		
"	11 10.30 a.m. & 2.30 p.m.	Own Theatre	They Were Expendable	M-G-M		
"	11 10.30 a.m.	Private Theatre	Midnight Raider	G.F.D.	Tex Ritter	
"	11 2.30 p.m.	Private Theatre	Beyond the Seven Seas	G.F.D.	Rod Cameron	
Wed., "	12 10.30 a.m.	Leicester Sq. Th.	This Love of Ours	G.F.D.	Merle Oberon	
"	12 2.30 p.m.	Private Theatre	Stage Coach Line	G.F.D.	Rod Cameron	
"	12 2.30 p.m.	Celluloid Theatre	The Westerner; Bad Company	New Realm		
"	12 10.30 a.m. & 2.30 p.m.	Century Theatre	The Dolly Sisters	20th Century-Fox		
"	12 10.45 a.m. & 2.45 p.m.	Private Theatre	Honest John	Columbia		
Thur., "	13 10.30 a.m.	Private Theatre	Fairy Tale Murder	G.F.D.		
Fri., "	14 10.30 a.m.	Celluloid Theatre	The Voice Within	Grand National		
"	14 11.45 a.m.	Celluloid Theatre	Dumb Dora Discovers Tobacco	Grand National		
"	14 2.30 p.m.	Celluloid Theatre	What Do We Do Now	Grand National		
BIRMINGHAM.						
Mon., Dec.	10 10.45 a.m.	Futurist	Melody Ranch	British Lion	Gene Autry	
"	10 10.45 a.m.	Scala	Booked On Suspicion	Columbia		
Tues., "	11 10.30 a.m.	Futurist	Trouble Chasers	Pathe	Billy Gilbert	
"	11 10.30 a.m.	Scala	Saratoga Trunk	Warner	Gary Cooper	
Wed., "	12 10.30 a.m.	Scala	The Scarlet Clue	Pathe	Sidney Toler	
"	12 10.30 a.m.	Futurist	Well Groomed Bride	Paramount	Ray Milland	
Thur., "	13 10.30 a.m.	Futurist	Fallen Angel	20th Century-Fox	Alice Faye	
"	13 10.30 a.m.	Scala	That Night With You	G.F.D.	Susanna Foster	
Fri., "	14 10.30 a.m.	Scala	Phantom of 42nd Street	Pathe	David O'Brien	
"	14 10.30 a.m.	Futurist	Cross My Heart	Paramount	Betty Hutton	
CARDIFF.						
Tues., Dec.	11 11 a.m.	Park Hall	Trouble Chasers	Pathe	Billy Gilbert	
"	11 10.45 a.m.	Empire	Masquerade in Mexico	Paramount	Dorothy Lamour	
"	11 10.30 a.m.	Olympia	The Corn is Green	Warner	Bette Davis	
Wed., "	12 11 a.m.	Park Hall	The Scarlet Clue	Pathe	Sidney Toler	
"	12 10.45 a.m.	Empire	Melody Ranch	British Lion	Gene Autry	
"	12 10.45 a.m.	Olympia	Booked on Suspicion	Columbia		
Thur., "	13 10.30 a.m.	Park Hall	Mexicana	British Lion	Tito Guizar	
Fri., "	14 11 a.m.	Park Hall	Phantom of 42nd Street	Pathe	David O'Brien	
"	14 10.45 a.m.	Empire	Cross My Heart	Paramount	Betty Hutton	
"	14 10.30 a.m.	Olympia	Saratoga Trunk	Warner	Gary Cooper	
GLASGOW.						
Tues., Dec.	11 10.50 a.m.	Cranstons	Trouble Chasers	Pathe	Billy Gilbert	
"	11 10.45 a.m.	Cosmo	Masquerade in Mexico	Paramount	Dorothy Lamour	
"	11 10.30 a.m.	Regal	Confidential Agent	Warner	Charles Boyer	
Wed., "	12 10.50 a.m.	Cranstons	The Scarlet Clue	Pathe	Sidney Toler	
Fri., "	14 10.50 a.m.	La Scala	Phantom of 42nd Street	Pathe	David O'Brien	
"	14 10.30 a.m.	Regal	The Corn is Green	Warner	Bette Davis	
LEEDS.						
Tues., Dec.	11 10.30 a.m.	Tower	The Scarlet Clue	Pathe	Sidney Toler	
"	11 10.30 a.m.	Ritz	The Corn is Green	Warner	Bette Davis	
Wed., "	12 10.30 a.m.	Ritz	Trouble Chasers	Pathe	Billy Gilbert	
"	12 10.45 a.m.	Majestic	Melody Ranch	British Lion	Gene Autry	
"	12 10.45 a.m.	Tower	Booked by Suspicion	Columbia		
"	12 10.30 a.m.	Tatler	Iles of Destiny	Renown		
Thur., "	13 10.30 a.m.	Ritz	Phantom of 42nd Street	Pathe	David O'Brien	
Fri., "	14 10.30 a.m.	Ritz	Saratoga Trunk	Warner	Gary Cooper	
LIVERPOOL.						
Tues., Dec.	11 10.45 a.m.	Palais de Luxe	Trouble Chasers	Pathe	Billy Gilbert	
"	11 10.45 a.m.	Futurist	Melody Ranch	British Lion	Gene Autry	
"	11 10.45 a.m.	Majestic	Masquerade in Mexico	Paramount	Dorothy Lamour	
"	11 10.30 a.m.	Forum	Confidential Agent	Warner	Charles Boyer	
Wed., "	12 10.45 a.m.	Majestic	The Scarlet Clue	Pathe	Sidney Toler	
Thur., "	13 10.45 a.m.	Majestic	Phantom of 42nd Street	Pathe	David O'Brien	
"	13 10.30 a.m.	Forum	The Corn is Green	Warner	Bette Davis	
MANCHESTER.						
Tues., Dec.	11 10.45 a.m.	Market St. P.P.	Trouble Chasers	Pathe	Billy Gilbert	
"	11 10.45 a.m.	Theatre Royal	Masquerade in Mexico	Paramount		
"	11 10.45 a.m. & 2.15 p.m.	Private Theatre	The Corn is Green	Warner	Bette Davis	
Wed., "	12 10.45 a.m.	Gaiety	The Scarlet Clue	Pathe	Sidney Toler	
"	12 10.30 a.m.	Market St. P.H.	Broken Blossoms		Dolly Hass	
Thur., "	13 10.45 a.m.	Gaiety	Phantom of 42nd Street	Pathe	David O'Brien	
Fri., "	14 10.45 a.m.	Gaiety	Land of the Outlaws	Pathe		
"	14 10.45 a.m. & 2.15 p.m.	Private Theatre	Saratoga Trunk	Warner	Gary Cooper	
NEWCASTLE.						
Tues., Dec.	11 10.45 a.m.	Stoll	Trouble Chasers	Pathe	Billy Gilbert	
"	11 10.30 a.m.	Essoldo	Masquerade in Mexico	Paramount	Dorothy Lamour	
"	11 10.30 a.m.	Haymarket	The Corn is Green	Warner	Bette Davis	
Wed., "	12 10.45 a.m.	Stoll	The Scarlet Clue	Pathe	Sidney Toler	
"	12 10.30 a.m.	Essoldo	Brewster Millions	United Artists		
"	12 10.30 a.m.	Haymarket	Saratoga Trunk	Warner	Gary Cooper	
Fri., "	14 10.45 a.m.	Stoll	Phantom of 42nd Street	Pathe	David O'Brien	
NOTTINGHAM.						
Tues., "	11 10.45 a.m.	Elite	The Corn is Green	Warner	Bette Davis	
Fri., "	14 10.30 a.m.	Scala	Mexicana	British Lion	Tito Guizar	
"	14 10.45 a.m.	Elite	Saratoga Trunk	Warner	Gary Cooper	
SHEFFIELD.						
Tues., Dec.	11 10.40 a.m.	Cinema House	Mr. Mugg Rides Again	Pathe	East Side Kids	
"	11 10.30 a.m.	Union St. P.P.	Well-Groomed Bride	Paramount	Ray Milland	
"	11 10.30 a.m.	Hippodrome	Confidential Agent	Warner	Charles Boyer	
Wed., "	12 10.40 a.m.	Cinema House	Trouble Chasers	Pathe	Billy Gilbert	
Thur., "	13 10.40 a.m.	Cinema House	The Scarlet Clue	Pathe	Sidney Toler	
"	13 10.30 a.m.	Picture Palace	Mexicana	British Lion	Tito Guizar	
Fri., "	14 10.40 a.m.	Cinema House	Phantom of 42nd Street	Pathe	David O'Brien	
"	14 10.30 a.m.	Union St. P.P.	Cross My Heart	Paramount	Betty Hutton	
"	14 10.30 a.m.	Hippodrome	The Corn is Green	Warner	Bette Davis	

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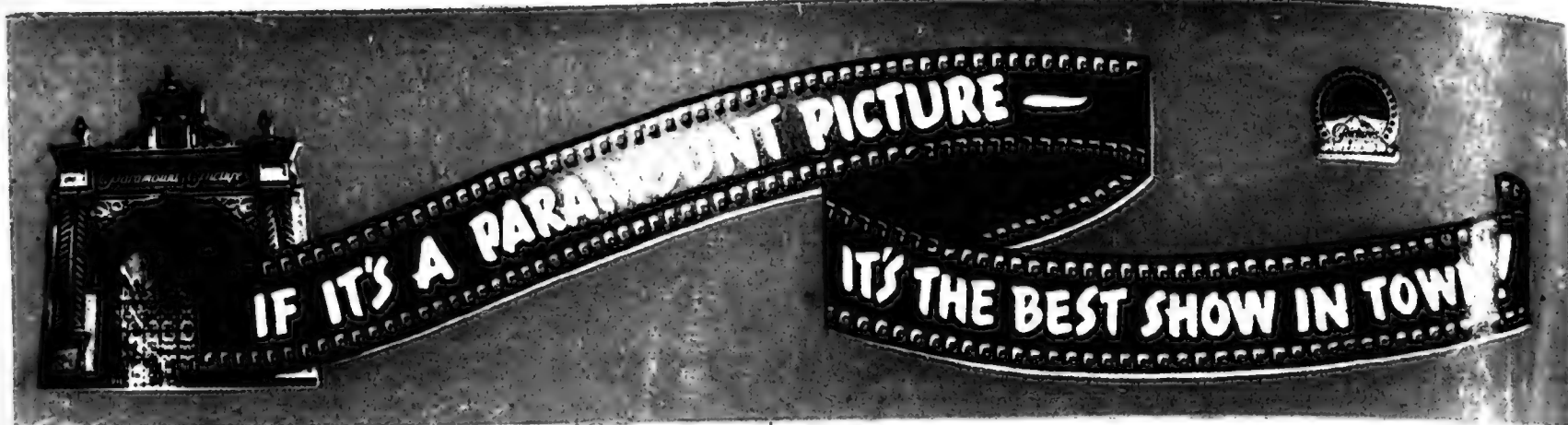
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Kind regards,

Yours sincerely,

(Signed) WALTER J. MAGUIRE

Managing Director



The IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. XI No. 125

DECEMBER 6, 1945

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The IDEAL KINEMA

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Observations

CLOSE upon two and a half million men are to be released from the Forces during 1946 according to a statement in the House of Commons last week. If this rate of demobilisation can be attained, it should reassure a number of employers and business men generally as to the early recovery of their interests, and the easement of difficulties of manufacture.

For the kinema proprietor it should mean an earlier attack upon the deterioration of structure and inefficiency of equipment which has been increasing at greater speed during the past year, and a promise of less delay in reconstructing those kinemas which have been damaged and kept out of action for so long.

The estimate of four years after the end of the war in Europe before builders can turn their attention away from the urgency of rehousing and accept work in restoration of such second essentials as theatres and places of entertainment would appear now to be too pessimistic. One of the things which a Labour Government cannot allow is mass unemployment, and whatever its plans for restoration of the economic resources by a large increase of exports, there must be side by side with them an effort to make opportunities for enjoyment of life by those who for five years or so have known no other existence beyond the hardships of the battle front or the unrelieved bareness of camp life.

With these facts in view, some architects and owners of kinemas feel that the period of four or possibly five years which has been given in the past as the date of general restoration will be greatly shortened and that possibly within two years we may see our kinemas taking upon themselves the attractive appearances which we knew in pre-war days.

THEODOLITE.

ASBESTOS CEMENT ROOFING REPAIRS

Fixing Rigid and Flexible Patches

By ELLIOTT HAMMETT

WHEN, in March of this year, an article appeared in the IDEAL KINEMA describing methods of repair of asphalt roofs, correspondence ensued which requested information on the repair of asbestos cement roofing, and a letter was received from asphalt specialists emphasising the need for damage over extensive areas to be carried out by workmen used to dealing with such repairs. The latter caution needs to be uttered in all matters involving extensive repair work.

Nevertheless, if damage to such roofing is slight and not enough to warrant the attention of specialist workmen, repairs may be effected by men with some knowledge of handling the material, always bearing in mind that asbestos sheeting will not bear heavy weights, and the careless setting down of tools or ladders upon the roof, or the accident of a workman falling near a damaged portion, may have consequences of a serious character both to the person and the work upon which he is employed.

Rigid and Flexible Patching

Asbestos sheeting used on kinema roofs is almost entirely of the corrugated kind, and this fact makes some repairs more difficult than if the material were a flat sheet. Rigid patches must be fitted to the corrugations, except where the hole is so small that it can be mended by applying a patch of some flexible material such as Hessian or roofing felt. All patches, whether great or small, should cover the break with an overlap of at least three inches all round the hole.

Here a difference must be observed between the medium used for these two different materials. If hessian or cotton or linen is used, a cold adhesive is better, since these materials, being pervious, facilitate the evaporation of volatile matter, thus encouraging the development of a good bond. It is advisable to pre-shrink any fabrics used by soaking with water and drying; otherwise there may be a tendency for the patch to pull away. If aqueous emulsions are employed as adhesives (emulsion paints are of this description), it is wise to rinse the patch again before use. Surface of patches should be painted after fixing with a good waterproofing medium.

Roofing felt requires a hot adhesive which gives a complete bond on cooling; but care

must be taken not to overheat, and some experience is needed in handling these adhesives effectively.

Patches should be oval in shape and placed with the length of the oval parallel with the corrugations; the reason for this is that shrinkage is greatest on the widest part, and the top of a patch should be firmly fixed.

Pasting and Pegging

Where breaks are large, the system of patching with flexible material is impossible, and sections must be cut from similar material as the roofing itself, with identical corrugations. If cold application is made, the emulsion or solution chosen should be in paste form and trowelled on. For hot adhesives oxidised bitumen is best, and no time should be lost in applying the patch before it gets cold. If this is not done, the adhesive will lose its property in a short time. Where holes are large or the roof has a steep pitch, pegs or nails should be used in addition to the adhesives. The holes for these should be carefully drilled through the patch and sheet before fixing, and as with all repairs, both the patch and the sheet to be repaired should have the adhesive generously applied, and the patch firmly bedded down on to its roof surface.

Details of repairs to asbestos and corrugated iron roofing are fully explained in a Building Research pamphlet, No. 15, obtainable from the Director, Building Research Station, Garston, Watford, Herts. Mark envelopes "R. D. B."

WESTERN ELECTRIC'S NEW CHIEF

The appointment of M. A. Goldrick (formerly regional manager for Northern Continental Europe) as managing director of Western Electric Co., Ltd., London, is announced by T. K. Stevenson, President of W. E. Export Corporation.

H. L. Masterson, director and Comptroller, who has been deputising for the managing director during the past five years, will report to Mr. Goldrick.

In the United States Navy since December, 1941, Mr. Goldrick returned recently from duty with the rank of Commander. The greater part of his war service was with the Pacific Amphibious Force.

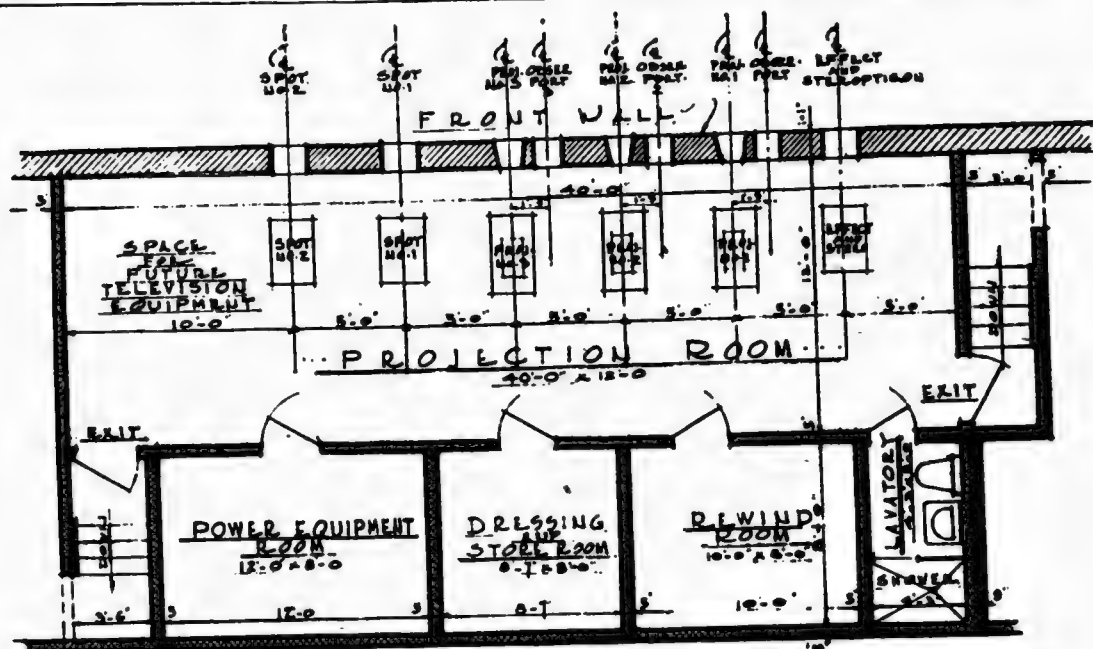
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American practice in building projection rooms differs considerably from that in this country. The above lay-out by an American architect incorporates the ideas of U. S. projectionists. (See comment by R. H. Cricks on page xiii.)

NEW LIGHTING CODE

For Building Interiors

THE Illumination Engineering Society's Code, which, hitherto, has been concerned chiefly with values of illumination, has been thoroughly revised and considerably expanded, and a new version, issued under the title of "I.E.S. Code of Practice for Good Lighting of Building Interiors," was introduced to members at a meeting last month by H. C. Weston, the society's president.

Illumination Assessment

The Code, said Mr. Weston, is divided into two parts, dealing, respectively, with natural and artificial lighting. It also includes notes on assessing the amount of illumination required, together with a schedule of predetermined values for a large number of specific "visual tasks."

It is primarily intended for the guidance of those professionally engaged in planning and installing lighting, and their experience and skill will usually be required in applying its recommendations. It will also guide the consumer in formulating his lighting requirements, or he may require compliance with it as a condition of any contract given for lighting.

Good lighting is defined in terms of amenity and utility. Lighting is good if it is suitable, in quality and quantity, both for creating agreeable environmental brightness, and for permitting high efficiency in seeing what is essential should be seen in any particular case.

Informative diagrams are included in the Code. These refer to the duration of adequate daylight throughout the year, to the chief characteristics of different systems of lighting, to the permissible brightness of lighting units within specified angles of view, and to the determination of recommended values of illumination according to the nature of the "visual task."

Diagrams and Charts

For the latter, two diagrams—termed I.E.S. Illumination Charts—are provided. One refers to natural lighting and gives values of daylight factor, while that referring to artificial lighting gives values of illumination, in lumens per square foot. These values form a geometric series, such that, by six steps, the illumination is multiplied ten-fold. The charts are so designed that they give, at a glance, a maximum of information.

Another important feature of the new Code is a section dealing with the quality of lighting and, in particular, with the avoidance of glare.

The provisions of the Code are based on the results of numerous scientific investigations, and, for this reason, the Code is an authoritative document, and should prove most useful.

On the Bookshelf

LUMINOUS TUBE LIGHTING

Here is a book which should be of considerable interest to engineers connected with the technical side of the electrical equipment of cinemas.

Although rather more than an elementary knowledge of physics and mathematics is

required for a full understanding of some of the text, there is a wealth of information which will be readily comprehended by the more practical engineer.

The theoretical considerations are presented a little vaguely in places, and it would have been as well if the author had devoted more space to the explanation of fundamental principles, considering the wide popularity of a book on this subject should experience.

But apart from this the author has succeeded in producing a very useful book. He has tackled a large subject in a limited space and managed to cover the most salient features without assuming too much prior knowledge on the part of his reader.

He gives a very good account of the materials used in manufacture, such as the different kinds of glass and the various gases, and also of the manufacturing equipment. The chapter devoted to the numerous types of high-pressure and low-pressure tubes and lamps will be found a useful source of information by those engaged in planning lighting installations and displays. The various characteristics and qualities of the light sources are well described, and the text is generously illustrated with a number of photographs and diagrams and assisted by the inclusion of some useful curves.

Sufficient data is provided in the chapter entitled Neon Signs to enable transformer sizes to be calculated and condenser capacities for power factor correction to be determined.

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BRITISH STANDARDS SPECIFICATIONS

Flue Pipes—Heating Appliances—Door Bolts—Reckoners

THE recent publication of B.S.835: 1945 Asbestos Cement Heavy Quality Flue Pipes and Fittings for Heating and Cooking Appliances completes the revision of the asbestos cement pipe specifications.

As in the previous specifications fittings have been included as far as possible, and where it has not been possible to include actual dimensions, a list and illustrations of the most suitable and frequently used fittings are included, together with notes on the correct direction of assembly and on a suitable cement for the joints. By this means it is hoped to facilitate the work of the designer to establish good practice and prolong the useful life of the flue.

It is hoped to establish at the earliest possible date definite standards for all the dimensions.

Copies from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. each.

British Standard B.S. 1228: 1945, covers a range of iron and steel and non-ferrous door bolts selected to meet the needs of normal house building. A range of standard sizes for most of the types of bolts included is given, together with principal dimensions, overall weights, standard finishes and clauses covering quality of material and workmanship.

British Standard B.S. 1151, part 2, 1945, provides guaranteed minimum reckoners for the building and civil engineering contracting industries. The reckoners included in this booklet have been framed to facilitate the calculation of the guaranteed minimum for a man whose normal working hours available are less than the normal hours laid down in the Working Rule Agreement.

Copies from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 1s. net, post free.

Specification B.S. No. 1255: 1945, lays down the requirements in respect of the materials, workmanship, construction and dimensions of a range of brackets and supports for lavatory basins and sinks. The support for sinks include the following types:—

- (a) Cantilever brackets.
- (b) Wall-fixing brackets.
- (c) Strap and leg supports.

(d) Bracket and leg supports.

Each of the above main types is available so as to accommodate the two standard sizes of fireclay sink, whilst each is available in two patterns, one of which has a plain flange and the other a recessed flange for accommodating the sink overflow.

The supports for lavatory basins include one for building into the wall, and another for screwing to the wall, each incorporating a towel rail. A third pattern, which is for screwing to the wall, includes a double towel rail. There are two main types of strap and leg supports, one of which has a towel rail at the front, whilst the other has side and front towel rails. A variation of the former provides for a cast bracket in lieu of a strap. Minimum weights are specified for all castings.

Copies from the British Standards Institution, 2s., post free.

WARDOURPLAS SCREEN MATERIAL

Plans for Extended Use

Wardourplas, the new plastic screen material, marketed by Wardour Manufacturing Co., Ltd., has excited as much interest in the United States as it has done in Britain. Samples of the material taken to America two weeks ago have brought inquiries from Americans seeking sole concessional rights.

So highly does Whitehall think of Wardourplas and of Wardour Manufacturing Co.'s stereo Manufacturing Co., Ltd., has by the concerted efforts of the Board of Trade and the Ministry of Supply been granted the entire capacity of Salford Electrical Instruments, Ltd.

Eighty per cent. of the output of Wardourplas and of Wardour Manufacturing Co.'s stereo viewer, winders, splicers and other exclusive lines are allotted by order to the export market.

A few screens are available for British exhibitors at the moment. There will be more in a little while and ultimately enough to meet the demands of all our customers.

Meanwhile, Wardour Manufacturing Co., Ltd., invites technicians to submit their plans or specifications for any apparatus the Trade demands, whether cameras, recorders or any form of electrical apparatus.

Research efforts have extended now to Wardourplas silver and translucent. Wardourplas draping and tabs have been devised, all practically indestructible, positively fireproof, and in a wide range of the loveliest pastel shades. A model stage draped entirely in Wardourplas has been constructed, and exhibitors are cordially invited to inspect it.

Momentarily, a plasticised matt black screen-making is being experimented with to the same formula. Early tests have more than justified the experiments made.

DUNLOPILLO APPOINTS New Sales Manager

Sam Perry has been appointed sales manager of the general upholstery section in the Dunlopillo division of the Dunlop Rubber Company which he joined in 1930 from M.M. Eugene Maréchal et Fils, of Venissieux, France. His headquarters will be in London.



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ORGAN OR COMPLICATED MACHINE?

A Survey of Instruments and Players

A SPIRITED defence of the kinema organ is conducted in the following article by a player of long experience who sets out its function and purpose. The article is based upon a lecture recently delivered to the Faculty and students of the Trinity College of Music.

To appreciate the position of the organ in the kinema, it is first necessary to dwell for a moment on the instrument in the service of the Church, for, as has been said, "ritual without an emotional background becomes an unmeaning thing," and "emotion itself becomes inarticulate without some sort of stimuli." Hence the prominence of music in worship, and from the ancient, primitive organ, in which each pipe had at first its own bellows, requiring an incredible number of blowers, with keys so large and unwieldy that they had to be struck with a blow of the clenched fist, there has descended to us the marvellous machine which is the modern organ of to-day.

Religious music is of necessity rather austere, clean-cut, quietly expressive, reserved, yet full of power, and this being so one can quite understand why the church organ, apart from the control point of view, is largely what it was—say, two hundred years ago.

A Playground for Handel

One cannot help thinking, however, that perhaps Purcell, certainly Handel, would have enjoyed and appreciated the resources and possibilities of the modern unit orchestral organ, had they been privileged to live to enjoy the all-enclosed, double-touched, keenly-voiced, pliable and expressive instruments which we find up and down the country to-day in halls and cinemas.

Visualise, for a moment, the solid, permanent look of the church organ—with its pipes soaring to the heights above. Even in non-conformist churches, so enshrined in the hearts of men as a religious instrument is the organ, that it is the only thing which seems to say, in no uncertain manner, that this is a place apart.

For decades the organ has been symbolic of church life, and it is only natural that its transfer to cinemas, halls and dance halls should cause a great deal of disturbance of mind. But reflect for a moment now on the illuminated console of the kinema organ—the ever-changing lights, the spot-lights, the artistic draperies. Here is an instrument transformed—attractive, flexible and pliable.

American Usage

In the U.S.A., where the unit organ was largely developed by Englishmen, Hope Jones and Meakin Jones (to mention only two people), people never speak of the kinema organ; they say "Have you heard the Wurlitzer at the State?" or "Have you heard So-and-So play the Moller?" thus avoiding the loose use of

the term organ, which has given rise to so much of the mischief and misconception as to just what a kinema organ is, and what a kinema organist purports to do.

Right from the start, the U.S. public was made aware of the fact that this was a new machine, that while it had a detached console connected with a box of pipes, etc., it was not an organ, but an instrument designed to meet a pressing economic problem of the time—to replace expensive, and often indifferent, small orchestras, to be an advantage musically, at a financial saving in the long run.

In England, the John Compton Organ Co. has made history by their astounding development of the Diaphone, and by incorporating in their "unit" organs the Melotone, as well as designing the most easily controlled console in the world.

Pianist-cum-Organist

Where have the people come from who play these instruments? George Bernard Shaw, when asked this question twenty years ago, answered brutally and concisely "pianists-cum-organists," and there I will leave it for the moment.

Unfortunately for the would-be kinema organist, there are no short cuts to proficiency—he must have just the same training in "organistics" (if one may coin a word) as his brother the church organist, but as he is going to be a player he must aim at a recitalist's standard and cultivate an extensive knowledge of orchestral music and that of the theatre.

It seems hardly believable that as recently as 1926 I was the only organist employed in England who had professional experience in the manipulation of the "New Wonder Unit Orchestral Organ," as it was called. In spite of the salaries offered, the orthodox fought shy of attempting it. Those who did either played with their tongues in their cheeks and played down to the people (at that time there was no need of this) or, if they were "degreed" men, hid their diplomas and worked under an assumed name, as if afraid of what seemed Judas-like activities. On the other hand, those who flouted their degrees did so hoping that a long-suffering public, who might not like their music, would imagine that the fault lay in themselves, for a man must be good to have all "them" letters after his name!

Just as a kinema organ is not an organ but a highly specialised machine, neither is kinema organ playing an art, but a well-defined business. You might as well say that

a display writer is an artist—probably he is, but he paints and designs for a particular commercial purpose, and would not succeed if he had not the instinct and fundamental training of an artist. So it is with the kinema organist. He has to be:



J. COURTNEY

(a) A thoroughly trained organist—with a good piano technique.

(b) A good accompanist.

(c) As the organ is the most complicated musical machine yet devised for individual control, able to forget that he is in himself an "entity," and be able to act in concert with any and every varied combination that comes along, and in this he can only succeed if he has orchestral training (i.e., has played in an orchestra).

(d) Able to adapt piano music orchestrally.

Further, he should only play orchestral arrangements from the piano-conductor copy.

Training Players

In the U.S., organ builders selected men for training in this novel form of entertainment, with the result that the standard was high and the instrument was at least demonstrated properly at its inception: not so in this country. We more or less muddled along, and you will readily realise that very few organists had the wide musicianship demanded. They had, more or less, been a law unto themselves (I am speaking now only of the rank and file) so it was the orchestral pianist with imagination and "an energetic left leg" that came to the rescue—in fact, Bernard Shaw's "pianist-cum-organist"—but it should not have been allowed to remain in their hands. That is why the status and standard of kinema organist is at such a low ebb to-day.

Lack of Sympathy

The leaders of musical education have not been as helpful as they might, with the result that an interesting and lucrative branch of the profession is in danger of expiring. But what can one expect when a book of standard reference like the Oxford Companion says: "The widespread impression amongst a section of the musical public that a unit organ consists of about a dozen vox humanas and a powerful tremulant is based upon observation of the performance of the injudicious."

This sort of thing, this sneering superiority is, in my humble opinion, unworthy of a place in a worthwhile publication, and I would ask how many church organs, with, say, seven stops, would have stood up to the test of popular affection and criticism, if they had been played as kinema organs were at first, for twelve hours per day, continuously? Do the editors realise that the theatrical magnates bought the unit organs in this country on the same principle as the Government financed our initial defence measures? In fact, the majority of our unit organs in this country might justly be claimed to be "token units" they are so small.

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NEW WURLITZER ORGATRON

Going into Production

AS soon as the change-over from war to peace activities can be made the Wurlitzer Organ Co., Inc., will be tooling up for a new electronic organ which will be known as the Wurlitzer Orgatron.

This news is made public by Major S. J. Wright, who handles Wurlitzer interests in Great Britain, and who recently visited the American workshops on a comprehensive survey trip. The Orgatron, he states, will reproduce all the tones of the Wurlitzer pipe organ, and will go into production shortly.

Free Reed Movement

The tone-producing unit, utilised in the Orgatron to produce its fundamental and harmonic frequencies, is in reality a "free" reed. These reeds established their frequencies by means of narrow tongues of thin and elastic metal, each of which is set in an individual frame provided with a rectangular orifice, above which the tongues, which are slightly smaller, are affixed at one end so that when in movement the unattached end is free to oscillate into and out of the orifice in the frame without touching at any point.

The harmonics which are created by the reed are obviously natural ones, inextricably bound up with their corresponding fundamentals. The tones produced are governed by precisely the same laws of nature that control the making of tone in any wind-blown instrument: the combination of tempered fundamentals with natural harmonics.

Fundamentals and Harmonics

Each reed is contained within a cavity or reed cell which coincides with a narrow, oblong aperture morticed through the pallet board and sealed by a movable pallet which is affixed to the armature of an electro-magnet. When a stop tablet is operated and a key depressed, the electro-magnet operates the pallet, and direct communication is thereby established between the windchest through the reed cell to the atmosphere and sounds the reed for as long a duration as the key is depressed and the pressure in the windchest maintained.

The Orgatron system of tone-production is not concerned about the tone of the reed itself, as only the fundamental and harmonic frequencies of the reed are used, so a method of silencing is applied to render the tone inaudible.

The reeds of the various Orgatron tonalities are all connected in parallel to adjustable polarizing voltages, and when they are set into periodic motion they constitute one side of a condenser microphone.

The Electrical Set-up

The electrostatic tone screws of the various stops are also connected in parallel and terminated to different input channels in the pre-amplifier. The tone screws constitute the other side of plate of a condenser microphone. Between the tone screws and the reeds exists what is known as an electrostatic charge. The movement of the reed tongue varies this charge, thus setting up an alternating current that is impinged upon the grid of the first amplifier tube.

The tone screws, which are insulated from other assemblies in the tone-producing system, are placed over a predetermined part of the reed tongue, according to the extent of dissimilar harmonic elimination desired. The electrostatic impulses created by the various tone-producing elements are conveyed to the amplifiers of the Orgatron and to the tone cabinets, where they are translated into sounds of different characteristics.

The Orgatron tone-producing principle may be more easily understood by comparing it

Continued in next column

FILMS IN A TRANSIT CAMP

A Varied Programme on 16-mm. Stock

AMID all the controversy which has been aroused in exhibitor circles regarding the appearance of the 16-mm. static theatre there has been no suggestion that such exhibition in Army camps and other isolated spots remote from towns have been anything but a godsend to troops inhabiting them.

In the early days of last month I visited a U.S. transit camp, peopled by men of the American Army withdrawn from service in Europe and awaiting transport across the Atlantic.

To such men, the transit camp is a seemingly unnecessary delay. When the order came to them in some European city to set out for home they had pictured themselves at the first stage of a journey which would proceed swiftly until they reach the home town in Nebraska or Wyoming or California or Texas. They had not envisaged waiting on English soil for shipment across the ocean.

So this waiting, even if only a matter of a few days, becomes a boring business and the 16-mm. static kinema a welcome relief.

Pictures First Priority

The camp which I visited is a large one, with a commodious recreation block at its centre. Here was a canteen, games room, rest room, a well-stocked library, an officers' billiards room and club, and at its centre the kinema unit with projection room, auditorium and a stage large enough for a good-sized show.

I looked into each section. A very few were in the rest room, more in the canteen, a score or so playing snooker and table tennis. The movie show was packed tight, with every seat filled and late-comers in the standing area.

It was a typical Army audience and only the punctuation of a newsreel or interest shot by comments in American voices distinguished it from any British gathering of the kind. News shots, a cartoon, a film showing Britain's efforts during the days when invasion seemed imminent, a new process in American agriculture, and a 16-mm. Technicolor feature formed the programme, so that I had ample opportunity of judging both picture and sound quality.

Despite the 80-ft. throw and the fact that the projection illuminant was only a 750-watt lamp, the picture quality was very good indeed, the colours of the feature film being quite as brilliant as one could wish. The fact that there was no emergency lighting may

to the action of a condenser microphone. The condenser microphone is composed of two metal plates, which are in close proximity to each other. One of these plates is rigid and stationary. The other plate, or diaphragm, responds to any vibrations which strike it, causing it to move to and from the stationary plate. The capacity of this unit is governed by the area and distance between the two plates. When the diaphragm is moving away from the stationary plate, the capacity is decreased to a minimum value; and as the diaphragm approaches the stationary plate the capacity is increased to its maximum value. This movement is produced alternately. The voltage which is connected to these plates rises and falls in direct proportion to these alternate changes in capacity, and it is this rise and fall in voltage that is conveyed to the amplifier.

The tone screw may be compared to the stationary plate of the condenser microphone, while the reed tongue may assume the part of the diaphragm. The increase in capacity between the tone screw and reed results in an electrical impulse that is conveyed to the first tube of the amplifier, and from there to the speakers where it is converted into sound.

have contributed something by the absence of competing illumination, but I have seen much less screen brightness in an ordinary kinema.

Sound, where recorded, clearly left nothing to be wished, one subject being remarkable for its clear enumeration of particulars of a technical process. The feature varied, due, I discovered, to a much-worn sound-track.

Two Bell and Howell projectors of pre-war vintage provided picture and sound, neither of them, I was assured, giving any trouble. They were regularly withdrawn for examination to ensure that there should be no interruption of programme through an overlooked weakness.

Speakers and apparatus were set up behind the screen which was hinged at the top to allow of being swung forward and secured to a beam above when a live show is put on. Coloured spots were in position on one of the beams for illumination of screen or show. Much of the apparatus had been fixed up by the projectionist, who took a really live interest in the show and had introduced some ingenious devices in the endeavour to make the presentation of the programme as near to the standard of a well-run kinema as possible.

An Ideal of Service

Morning, noon and night he appeared to be at the service of the men and the authorities, sometimes putting on a show in the early hours of the morning if men were waiting for transport to take them aboard ships at dawn. A full-time job, performed cheerfully by a man ready to inconvenience himself in order to serve men whom he may never see again.

An interesting installation was a disc-cutting device, by which men could record Christmas messages to friends overseas whom they were not likely to contact before the turn of the year. The U.S. authorities were anxious to make public this service.

The camp is one being supplied with films and equipment by Travelling Films, Ltd., under contract to the United States Government. Pictures of the theatre appeared in last month's IDEAL KINEMA. J. B.

NEW CONSULTANT FIRM

Eric R. Mills, A.M.I.E.E., who was with the Western Electric Co. for a number of years and who subsequently left them in order to manage his own and a number of R.A.F. kinemas (Kinetours, Ltd.), together with an equipment company (Sound and Scene Services, Ltd.), has joined with Harold Young, who was also with the Western Electric Co., afterwards becoming chief engineer of County Cinemas and finally district engineer for London for the Ministry of Works. They operate under the title of Mills & Young, Ltd., at 145, Wardour Street.

The partners will undertake in a consulting and advisory capacity the solution of any technical problems relating to either the construction or maintenance of kinemas and theatres. These include the preparation of complete specifications for the whole of the engineering services for new buildings, including lighting, heating, ventilating, projection and sound apparatus to individual problems such as defective sound reproduction and distribution or the modification of existing engineering installations to bring them up to date or comply with local council or H.O. requirements.

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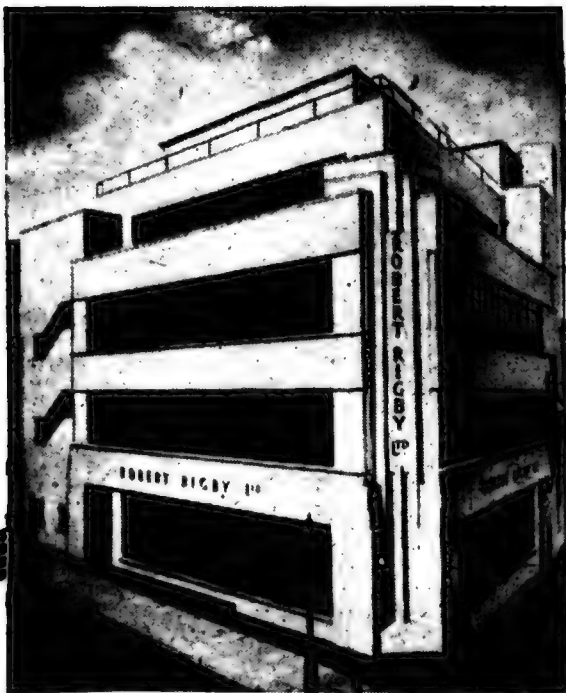
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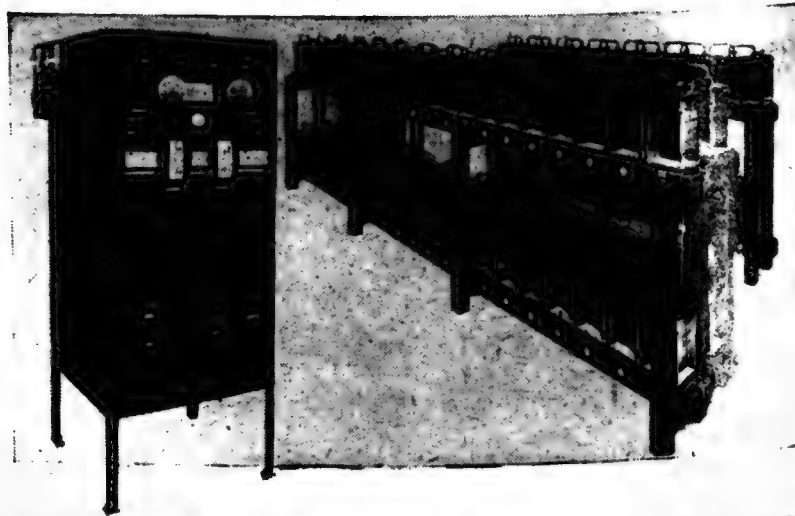
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Surveyed by—
R. HOWARD CRICKS, F.R.P.S.

Western Electric's New Combined Unit

COMPACT RECTIFIER DESIGN—SUB-STANDARD PROJECTOR MODELS—A NICHE FOR WOMEN—
NEW IDEAS ON MUTILATION—U.S. PROJECTION ROOM LAY-OUT

ON a bookcase in my office stands a row of bound volumes of the IDEAL KINEMA since its first separate appearance in 1933. In every month's issue there appear my regular notes and article. It is not until the thirteenth year that there is any break: superstitious readers may make what they like of it!

Seriously, I am very glad to be back at work, and wish I could find time to send personal letters of thanks to all those readers who have sent me such kind messages during my illness. Will they please accept my thanks here instead? I found their letters immensely cheering during the boredom of convalescence.

WE's New Projector

DURING my absence there have been many developments consequent upon the ending of the war, in practically every section of cinema equipment. Western Electric announces its new projector and sound reproducer, which are being made in two models: the Westrex Master system, and the Westrex Standard. From the photographs of the machines which I have, it does not appear that projector and soundhead are, as I have so often advocated, built into the one unit. The first installation in the Old World is apparently at Aden, and is illustrated on pages xxi and xxvii.

New Developments

INTERESTING developments are forthcoming in arc rectifiers. On another page will be found information concerning the new Nevelin equipment—surely the most compact mercury rectifier made. Other firms will, I gather, be also announcing new designs shortly.

The coated lens not long ago was an interesting novelty, which was so susceptible to ill-usage as to be of little commercial value. Now it has been perfected by both our leading optical manufacturers, and is to all appearances a thoroughly satisfactory job.

We have for some years been hearing from America about the plastic screen. A British-made material, claimed to have advantages over any existing screen, is being marketed by Dave Robson, of the Wardour Manufac-

turing Co. He claims that it is sufficiently durable to be folded and creased without damage, and that it can be washed down regularly.

In the sub-standard field, RCA announces a new projector, while Gaumont-British have obtained licences to manufacture the Bell and Howell machine in this country. New machines are in production by B.T.H., Specto, and others; some of these machines I understand will meet my oft-repeated criticism of some existing machines, that they are insufficiently sturdy for professional work.

16-mm. Apparatus Quality

DAVE ROBSON has secured the British agency for the Victor 16-mm. projector. From S.E.A.A.F., A/C. Dodd sends an account of a hall equipped with this machine. He says: "Our local cinema here in Rangoon is equipped with two machines. The hall is approximately a 2,000-seater; the quality of projection and sound brings it on a par with a 35-mm. house. In fact, we have such a house equipped with 35-mm. portable projectors, in which the sound is of very poor quality, with a periodic 'wow' as the machine slows down. "I had a word with the projectionist there last night, and he told me, before the show, that the sound would be bad, as the track was scratched through having been run on a Super-Simplex. Have these machines that quality?" The suggestion that the Super-Simplex has a propensity for scratching films will, I am sure, horrify users of such machines in this country; but we know that the best of projectors is capable of damaging film if it is neglected.

Women in the Box

A POST-WAR question which must be answered in the not far distant future is: Are women projectionists to keep their jobs in the box, or are they all to be replaced by men?

Naturally, many are married women who will wish to retire to domesticity; others will automatically be replaced by men returning from the Forces. But there will still be a few who have earned their jobs by hard work,

efficiency and personality; are they to be given their chance?

Such a one is Miss Marjory Hawthorn, whom I recently had the pleasure of meeting. Miss Hawthorn is second at the Odeon, Brentwood, and I have rarely met anybody more blessed with enthusiasm for her job.

That training of newcomers should be restricted to men I fully agree, for, after all, in normal times projection is a man's job; but there must be a certain proportion of women who have shown their aptitude and their keenness for the job, and the Trade should always find a niche for them.

Sound Track Novelty

ANOTHER lady, Miss R. Kopf, second at the Ritz, Oxford, sends a join from M-G-M's "Andy Hardy's Double Life." Quite a messy piece of work!

Miss Kopf also sends a cutting from "Four Just Men," which is of double interest: first, the complete scratching out of a frame is surely the worst possible form of change-over cue; secondly, the form of track is of interest. Notice that, unlike most bilateral tracks, the two half-tracks are the same way round, instead of back to back. I have wondered whether this is a piece of Leavers-Rich recording; Mr. Leavers, in a recent B.K.S. paper, referred to the fact that his equipment had been modified to produce such a track, because of its superiority in reproduction. The reason for this is not far to seek: if the scanning slit is unevenly illuminated the resultant peak-chopping will occur in opposite phase on the two half-tracks, and so will largely cancel out, whereas with the ordinary back-to-back track the peak chopping will be all in the same phase.

It would be of interest to have the views of projectionists who have run such tracks as to whether they have noticed any improvement.

More Maltreatment

ALL women in our Industry are not so efficient as the Misses Hawthorn and Kopf. S. W. Roberts, of the Odeon, Rhyl, sends some examples of the work of a certain Freda (I'll spare her blushes by omitting her

Continued on page xiii

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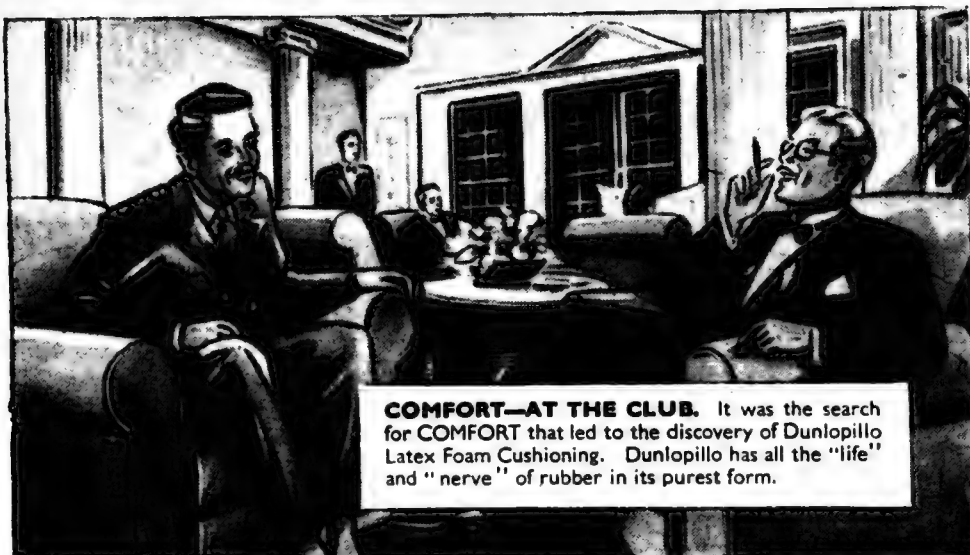
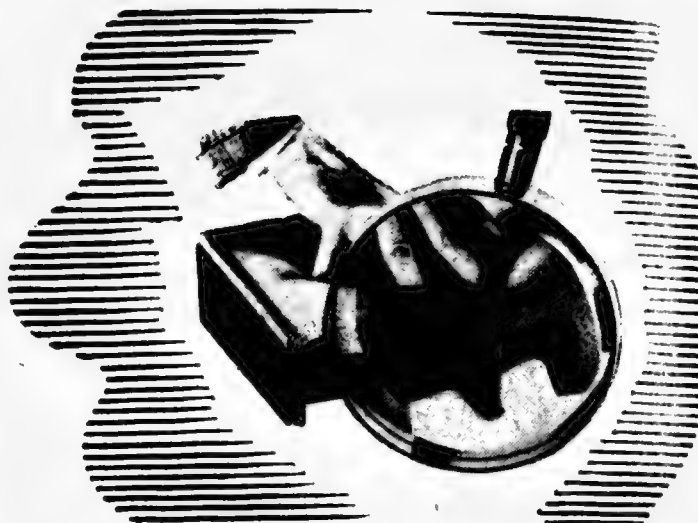
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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

surname and place of business), whose joins were, as he states, liberally plastered with film cement, and not allowed to dry, so causing the two layers of film to stick together. The cuttings also include half-a-dozen change-over cues in which, suggests Mr. Roberts, the culprit is evidently endeavouring to earn himself some pin-money by advertising the meat extract firm on consecutive frame there are the letters X and O.

Why any sane projectionist should add a sixth change-over cue to five already on a film for that matter, why his predecessor should have added a fifth to four already there! it is difficult to decide. From a Leeds projectionist comes a 22-in. length of a United Artists film containing, in order of appearance, scratched



A whole frame deleted

circles, yellow and white paint, three scratched dots, three punched holes, four more scratched circles (evidently the original dots scratched round) and finally two large punched holes. Says its sender:—

"The copy was just junk, and I had to cut four minutes' running time before it was possible to project it—it had already had five minutes cut previously. This wilful mutilation of copies is the bugbear of the trade, and it is high time someone started something. The renters complain, the C.E.A. mutters, and the projectionist has to grit his teeth and accept it.

"Give us back the film inspectors with full authority to enter any theatre and check the equipment, and, above all, when neglect is found, make the theatre concerned pay through the nose—a couple of stiff payments would be sufficient to make them realise that worn-out neglected equipments, incompetent staffs, etc., are an expensive investment."

Hitler was a Painter

FROM Warwickshire come some cuttings from a Columbia film, "Behind Closed Doors," and a Twentieth-Fox film "Lifeboat." The former from the Kingsway, King's Heath, Birmingham, shows a superfluity of white paint which, in all three cases, seems to have been blotted off the sound track so carelessly as to leave hardly any trace of the original recording but only an imprint on the surface of the blotting paper. White paint, if it must be used, should never be applied to the sound-track side of the film.

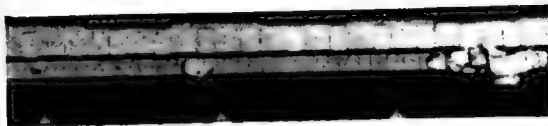
The Fox cutting contains three large transparent blobs on a black background, each separated by two frames from the next. This was a Sunday film—but none the more excusable.

Complaints from Overseas

THERE is the usual crop of complaints of film condition from Service projectionists. From Cpl. Baume, of E.N.S.A., Cyrenaica, comes the cutting reproduced, with the query as to how the marks on the track were produced. They have obviously been perpetrated with the traditional blunt instrument, used on a wet film; but how and why defeats me. Perhaps their perpetrator will oblige with this information.

Another query comes from L.A.C. Goodman, of the R.A.F. India. The half-dozen frames reproduced from "Pinocchio" are not, as one might imagine, from the end of a reel but from the middle. Evidently some projectionist likes running 2½ reels.

L.A.C. Goodman gives some shocking accounts of film mutilation perpetrated by Indian projectionists. "A few weeks ago I had the misfortune to screen RKO-Radio's 'Mr. Lucky,' in ten considerably tattered reels. There was not a leader in the whole film, and no end. I imagine the film ran at least 20 minutes short. It took me exactly eight hours to make up the programme. This, I hasten to inform you, is nothing out of the ordinary; most prints are like that out here. "When a brand-new print is received at a certain kinema in Calcutta, the projec-



A damaged sound-track

tionists will immediately scratch a circle round all cue dots. I leave it to you to imagine the condition of the film after being screened at half-a-dozen kinemas, where each projectionist puts his trade-mark on it. I can assure you I shall be only too pleased to screen the worst of the Sunday shockers when I return to England."

From a Naval projectionist, R. Yeawell, also in India, comes an equally bad account of a Y.M.C.A. kinema. The sound, he says, is "like a lot of croaking frogs," while one film he saw recently was simply impossible to follow, as it was badly cut about with a never ending stream of changeover marks of all shapes and sizes, and the last reel was almost entirely missing.

A U.S. Lay-out

IDEAS on safety differ in various parts of the world. From the American journal *Box-Office*, a sketch of a projection suite lay-out is reproduced on page iv which is based

on ideas received from projectionists. I am quite sure that no inspector in this country would pass such a lay-out, let alone regard it as commendable.

First of all, it appears from the drawing that the suite is built inside the main shell of the building, instead of being an external structure, as is preferred here. The idea of having the rewind room opening immediately behind a projector, and with no other exit, would horrify any British inspector, who would not look at all favourably on the other rooms opening out directly from the projection box, and would certainly demand emergency exits.

In other respects there is much to be said for the box and its equipment. Three projectors, two spots and a stereopticon are installed. The spacious store room is a very good point, although I would hardly agree with this being also a dressing room. Provision is also made for television equipment.

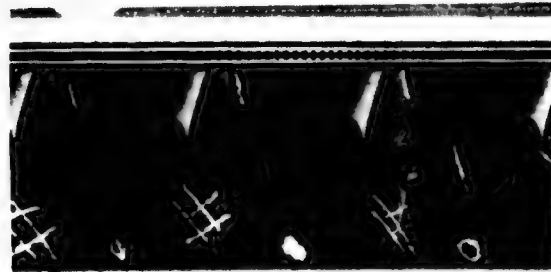
Air conditioning is specified, additional to the ducting from the arcs. The wiring should be concealed in the floor and on the walls (no mention is made of accessibility).

The drawing is of particular interest to me, as I have recently been working as consultant on the lay-out and equipping of a box in an existing building, which has presented some interesting difficulties. I hope later to be able to give details of its lay-out.

A Kinema Workshop

BRIAN ADAIR, of Maryport, Cumberland, sends me some interesting photos of his workshop which must surely represent the ambition of every mechanically-minded projectionist. Says Mr. Adair:

"I have quite an assortment of joiners' tools, planes, ploughs, saws, chisels, etc., also files, tension files, spanners, box-spanners, rawlplug tools from No. 3 to No. 20, with mechanical hammer-drill, hand drills with H.S. drills from 1/16th to 1/2 in. by every 64th, a few plumber's tools, including pipe clamp and paraffin blow-lamp, various pliers and pipe grips, levels, vernier gauges, a revolu-



Changeovers halfway through a reel

tion counter, and two micrometers 0 to 1 in. and 1 in. to 2 in.

As to machinery, I have a treadle fret machine (to be converted to power when I

Continued on page xxi.

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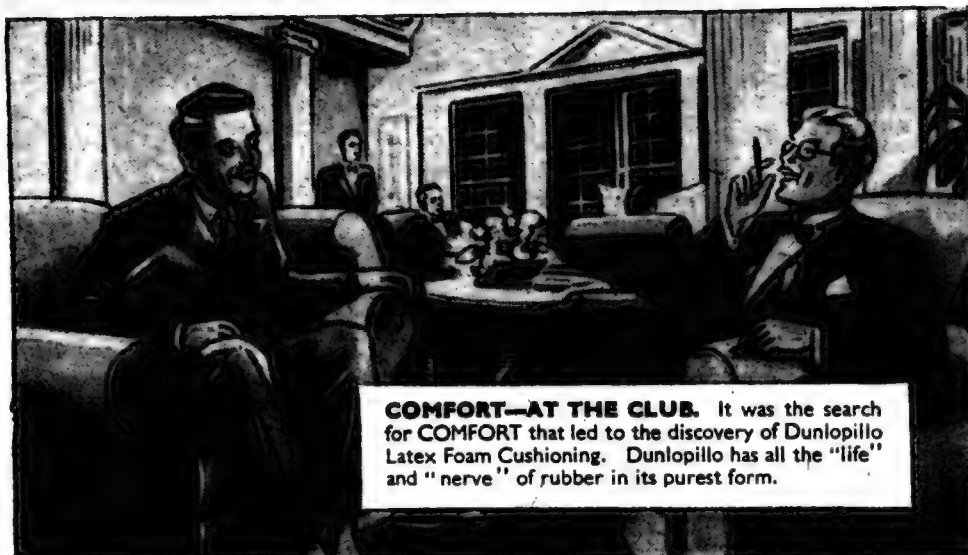
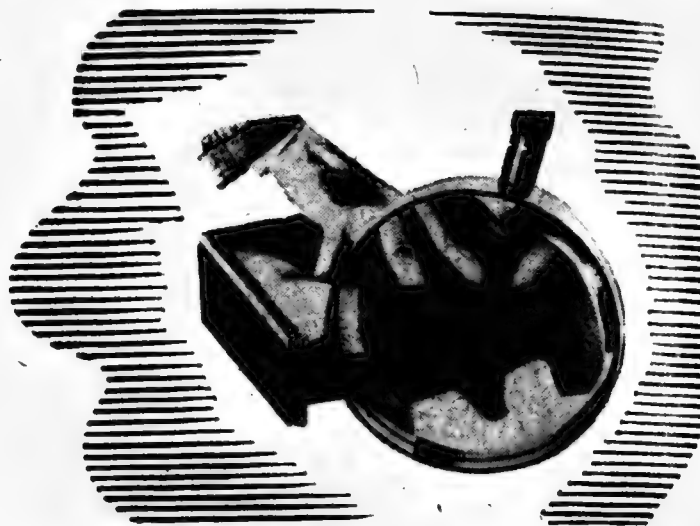
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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

surname and place of business), whose joins were, as he states, liberally plastered with film cement, and not allowed to dry, so causing the two layers of film to stick together. The cuttings also include half-a-dozen change-over cues in which, suggests Mr. Roberts, the culprit is evidently endeavouring to earn himself some pin-money by advertising the meat extract firm; on consecutive frame there are the letters O, X and O.

Why any sane projectionist should add a sixth change-over cue to five already on a film (or for that matter, why his predecessor should have added a fifth to four already there!) it is difficult to decide. From a Leeds projectionist comes a 22-in. length of a United Artists film containing, in order of appearance, scratched



A whole frame deleted

circles, yellow and white paint, three scratched dots, three punched holes, four more scratched circles (evidently the original dots scratched round) and finally two large punched holes. Says its sender:—

"The copy was just junk, and I had to cut four minutes' running time before it was possible to project it—it had already had five minutes cut previously. This wilful mutilation of copies is the bugbear of the trade, and it is high time someone started something. The renters complain, the O.E.A. mutters, and the projectionist has to grit his teeth and accept it.

"Give us back the film inspectors with full authority to enter any theatre and check the equipment, and, above all, when neglect is found, make the theatre concerned pay through the nose—a couple of stiff payments would be sufficient to make them realise that worn-out neglected equipments, incompetent staffs, etc., are an expensive investment."

Hitler was a Painter

FROM Warwickshire come some cuttings from a Columbia film, "Behind Closed Doors," and a Twentieth-Fox film "Lifeboat." The former from the Kingsway, King's Heath, Birmingham, shows a superfluity of white paint which, in all three cases, seems to have been blotted off the sound track so carelessly as to leave hardly any trace of the original recording but only an imprint on the surface of the blotting paper. White paint, if it must be used, should never be applied to the sound-track side of the film.

The Fox cutting contains three large transparent blobs on a black background, each separated by two frames from the next. This was a Sunday film—but none the more excusable.

Complaints from Overseas

THERE is the usual crop of complaints of film condition from Service projectionists. From Cpl. Baume, of E.N.S.A., Cyrenaica, comes the cutting reproduced, with the query as to how the marks on the track were produced. They have obviously been perpetrated with the traditional blunt instrument, used on a wet film; but how and why defeats me. Perhaps their perpetrator will oblige with this information.

Another query comes from L.A.C. Goodman, of the R.A.F. India. The half-dozen frames reproduced from "Pinocchio" are not, as one might imagine, from the end of a reel but from the middle. Evidently some projectionist likes running 2½ reels.

L.A.C. Goodman gives some shocking accounts of film mutilation perpetrated by Indian projectionists. "A few weeks ago I had the misfortune to screen RKO-Radio's 'Mr. Lucky,' in ten considerably tattered reels. There was not a leader in the whole film, and no end. I imagine the film ran at least 20 minutes short. It took me exactly eight hours to make up the programme. This, I hasten to inform you, is nothing out of the ordinary; most prints are like that out here.

"When a brand-new print is received at a certain cinema in Calcutta, the projec-



A damaged sound-track

tionists will immediately scratch a circle round all cue dots. I leave it to you to imagine the condition of the film after being screened at half-a-dozen cinemas, where each projectionist puts his trade-mark on it. I can assure you I shall be only too pleased to screen the worst of the Sunday shockers when I return to England."

From a Naval projectionist, R. Yeawell, also in India, comes an equally bad account of a Y.M.C.A. cinema. The sound, he says, is "like a lot of croaking frogs," while one film he saw recently was simply impossible to follow, as it was badly cut about with a never ending stream of changeover marks of all shapes and sizes, and the last reel was almost entirely missing.

A U.S. Lay-out

IDEAS on safety differ in various parts of the world. From the American journal *Box-Office*, a sketch of a projection suite lay-out is reproduced on page iv which is based

on ideas received from projectionists. I am quite sure that no inspector in this country would pass such a lay-out, let alone regard it as commendable.

First of all, it appears from the drawing that the suite is built inside the main shell of the building, instead of being an external structure, as is preferred here. The idea of having the rewind room opening immediately behind a projector, and with no other exit, would horrify any British inspector, who would not look at all favourably on the other rooms opening out directly from the projection box, and would certainly demand emergency exits.

In other respects there is much to be said for the box and its equipment. Three projectors, two spots and a stereopticon are installed. The spacious store room is a very good point, although I would hardly agree with this being also a dressing room. Provision is also made for television equipment.

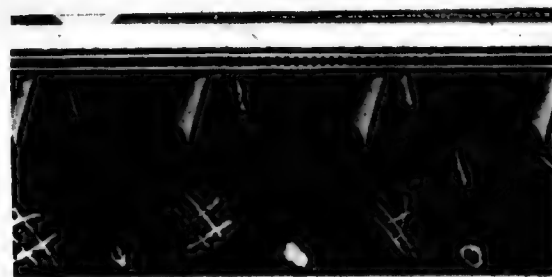
Air conditioning is specified, additional to the ducting from the arcs. The wiring should be concealed in the floor and on the walls (no mention is made of accessibility).

The drawing is of particular interest to me, as I have recently been working as consultant on the lay-out and equipping of a box in an existing building, which has presented some interesting difficulties. I hope later to be able to give details of its lay-out.

A Kinema Workshop

BRIAN ADAIR, of Maryport, Cumberland, sends me some interesting photos of his workshop which must surely represent the ambition of every mechanically-minded projectionist. Says Mr. Adair:

"I have quite an assortment of joiners' tools, planes, ploughs, saws, chisels, etc., also files, tension files, spanners, box-spanners, rawplug tools from No. 3 to No. 20, with mechanical hammer-drill, hand drills with H.S. drills from 1/16th to 1/2 in. by every 64th, a few plumber's tools, including pipe clamp and paraffin blow-lamp, various pliers and pipe grips, levels, vernier gauges, a revolu-



Changeovers halfway through a reel

tion counter, and two micrometers 0 to 1 in. and 1 in. to 2 in.

As to machinery, I have a treadle fret machine (to be converted to power when I

Continued on page xxi.

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THE HEART OF THE KINEMA PROJECTOR

Problems of Shift Period Reduction

By R. HOWARD CRICKS, F.R.P.S.

WHEN early inventors first worked upon the problem of the moving picture they quickly realised that the chief essential was that the film should be moved in jerks, stopping while each frame was projected, and then being moved rapidly to bring the next frame in the gate. All sorts of mechanisms were tried—ratchets, dogs, beaters, claws; the last-mentioned had and has the advantage over all other types of motion that the movement of the components is repeated for every picture shift and therefore a lower standard of accuracy may be maintained than in the case of any device which rotates only once during four or more frames.

Birth of the Maltese Cross

Then, nearly 50 years ago, the late Robert W. Paul invented the Maltese cross, and practically every projector made since that day has incorporated this device.

It is a remarkable tribute to Paul's mechanical genius that his invention should stand alone, unchanged in an ever-changing industry. But is it really the best device that can be conceived for the purpose of moving film intermittently in the modern projector?

Let us first consider just what is required of the intermittent motion. Twenty-four times a second it must move the film the space of exactly one frame, or four perforations; a degree of accuracy of less than .001 in. is needed. The duration of the film movement or shift period must be a fraction of the 1/24th second—in the case of the Maltese cross it is a quarter of that, or 1/96th second, which experience has shown to be from many points of view very suitable.

Acceleration and Deceleration

A point which is apt to be overlooked is that a gradual acceleration and deceleration of the film is essential, first to avoid excessive wear and tear on the film, secondly because otherwise it is impossible for the film to be stopped in accurate registration and so obtain a steady picture. In order to effect this deceleration, a friction gate has always been provided; there must in any case be sufficient pressure on the film to keep it flat during the period of projection.

Considering these requirements, it is evident that the fundamental point of 24 picture shifts every second cannot be altered. But why

should the cross necessarily move the film in a quarter of the picture period—in other words, 1/96th second? The answer is based on the geometrical construction of the Maltese cross mechanism.

Problems of Design

To draw a correctly designed Maltese cross, we first start with a square (Fig. 1). Diagonally opposite corners of this square fix the centres of the camshaft and cross shaft. The other two corners represent the points where, theoretically speaking, the striker pin enters and leaves the slots. The shift angle is the angle subtended by these two points at the centre of the camshaft—in a square, of course, 90 deg.

The reason for the construction lines having to be a square is to be found in one of Euclid's theorems, wherein he proves that the tangent to a circle is perpendicular to the radius at

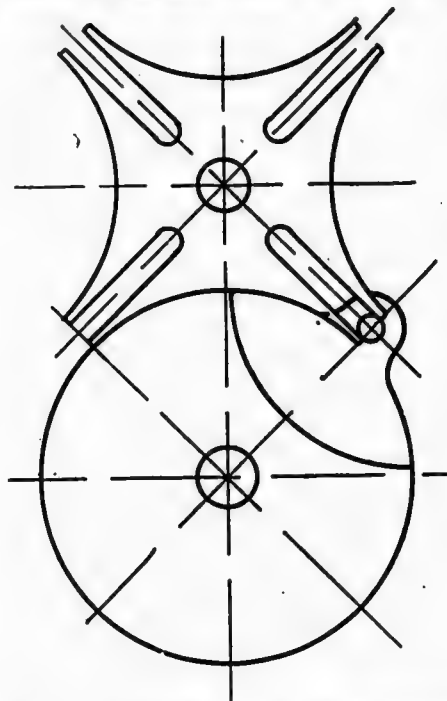


Fig. 1.—Standard Maltese cross movement, with 90° shift period

the point of contact; and it is essential that the cross slot should be accurately tangential to the path described by the striker pin, in order that the pin may enter the slot smoothly, without knocking on the side, and leave equally smoothly.

Shift Period Reduction

Attempts have been made to reduce the shift period, for a very good reason: it is the shift angle that controls the angle of the cover blade of the shutter. Theoretically, for a 90 deg. shift angle we should have a shutter blade substantially greater than 90 deg.; in practice, owing to factors mentioned later, a 90 deg. cover blade is customary. Now, the flicker blade has to be of approximately the same angle, and so forthwith we lose just half of the light that would otherwise reach the screen.

The effect of reducing the shift period by altering the relative sizes of cam and cross is shown in Fig. 2, where by making the cross smaller we have altered our square to a

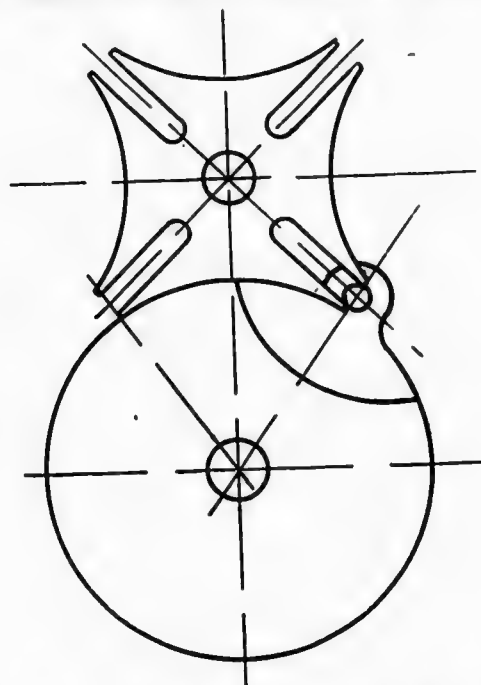


Fig. 2.—Maltese cross movement, with 70° shift movement

diamond-shaped figure. The angles are no longer right-angles, and the striker pin no longer enters and leaves the slot tangentially, but bumps on the side of it. The effect is a very noisy action, and a tendency for the Maltese cross to break.

Film Wear Increase

But there is an even worse effect: the effect of the sudden jerk upon the film. Text-book mechanics tell us that whenever a body is put into motion it is subjected to acceleration; it cannot suddenly attain a given speed, but must reach it gradually. The greater is this acceleration the greater the force that has to be exerted (force does not, as the early philosophers thought, depend on velocity). In our particular case, this means that the abrupt start of the Maltese cross imposes a serious strain upon the perforations of the film.

A less obvious but equally serious phenomenon occurs at the end of the shift period. In the design of Fig. 2 the film would theoretically come to a dead stop. This, again, is quite impossible; a gradual deceleration is unavoidable, and even the rate of deceleration obtained in practice with such a cross is only obtained by having a very strong friction in the gate.

These factors as applied to an orthodox Maltese cross are shown in the curves of Fig. 3, which I would emphasise are purely

Continued on page xix

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THE HEART OF THE KINEMA PROJECTOR

Continued from page xv

theoretical. The full line shows that in order to obtain an average speed of $1\frac{1}{2}$ ft. per second the film has to attain a maximum speed of about 14 ft. per second. The broken curve shows the rate of acceleration needed to attain this speed, and the rate of deceleration needed for the film to come to rest again. It will be seen from the latter curve that if the rate of acceleration were maintained for only one second the film would reach the stupendous speed of over one mile per second!

Some Practical Tests

I hasten to add that some practical tests I made in an endeavour to record dynamically the actual behaviour of a film run at this speed showed that the acceleration and deceleration were far from being so regular. So many other factors than mere geometry have to be taken into account: the play of the striker pin in the slots, the springiness of the tips of the cross, and the resilience of the film itself.

When one considers the meaning of these curves, it is nothing short of amazing that film—a pliable plastic substance—should be able to withstand such enormous forces. Any speeding-up of the shift period naturally implies a corresponding increase in the force applied to the film.

Experience shows, however, that it is pos-

was the Powers pin-wheel cross. I never had great admiration for the Powers; but it had an extremely good intermittent motion.

As shown in Fig. 5, the basis of the motion was a cross carrying four pins, upon which, in later models, ran hardened rollers, just like those of a striker pin. Between opposite pairs of pins ran the inner and outer surfaces of a ring-shaped cam, locking the pin cross stationary. At one point this ring was broken by a space within which was a diamond-shaped projection, which did the actual work of moving the cross, one pin riding up one side of the diamond while the diagonally opposite pin ran down the opposite side. The shift period was about one-sixth of a revolution of the cam, instead of one-quarter, giving a very considerable decrease in the shutter blade, and a consequent increase in light upon the screen.

An engineer friend of mine tells me that he has been experimenting with such a device, and finds it very flexible in regard to angle of film movement. I imagine, too, that it would be quite possible to adapt it to a six-picture sprocket, which would make it suitable for a 16-mm. projector, where a four-picture sprocket, with only four teeth, cannot well be used.

From two projectionists, W. A. Spooner and W. Brown, of the Royal Cinema, Dordon, near Tamworth, I have received a copy of a provisional patent specification which describes an intermittent motion device also employing a four-pin cross. As the patent is only provisional, it would be unfair to disclose details of the invention; but for the reasons I have explained to the inventors in a letter, I do not regard the idea in its present form as very practicable.

There is, however, one important feature of the specification which should be mentioned: the inventors realise that the quicker shift period, which is one object of the invention, will place added strain upon the film, and they propose, therefore, incorporating in the projector a lifting gate. The idea is, of course, that the gate pressure is relieved during the film movement, so much reducing wear and tear on the film.

The idea is not in itself new, having been employed for many years in cameras and printers. There has always been one serious objection in its applica-

tion to the projector: that it necessitates additional complications, which designers feel would not be popular in the projection room.

Electro-Magnetic Control

Some years ago I made a suggestion for eliminating mechanical complications, suggesting that the gate should be lifted by electro-magnetic means. My idea was that the opening part of the gate should be made in the form of a permanent magnet; behind the gate, top and bottom, would be electro-magnets, fed with D.C. through a reversing commutator on the camshaft. During the stationary period of the film, the polarity of the electro-magnet would be such as to attract the permanent magnet, and so ensure adequate gate pressure, probably without the aid of springs. During the shift period the polarity would be reversed, so repelling the magnetised gate, and easing the pressure. A magnetised gate, and easing the pressure, would not, in fact, be necessary to have as much as .012 in., which is the thickness of a film join; if the skates were made to float slightly, a movement of, perhaps, .008 in. would be adequate.

Finally, returning to the intermittent motion device itself, whether this be of the

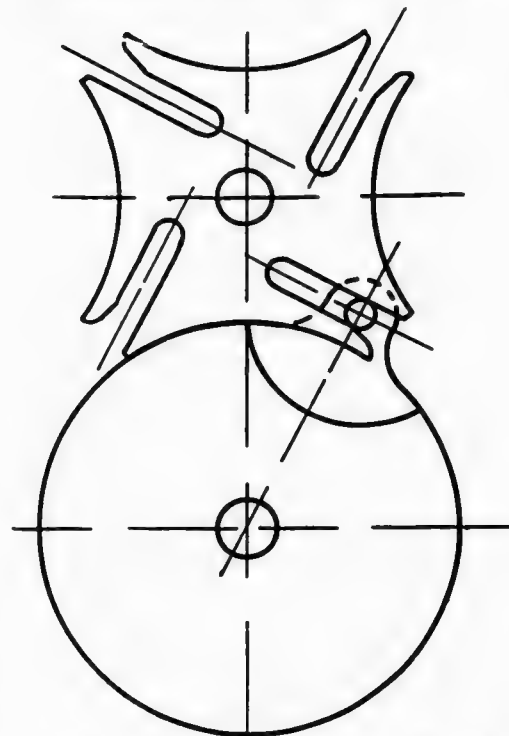


Fig. 4.—Modified Maltese cross, 60° shift period

orthodox Maltese cross type or any other newly developed mechanism, two things are essential features of the design: first, that all the working parts should be encased in an oil bath; secondly, that the complete oil bath should be easily removable from the projector, so that a spare mechanism may be readily inserted.

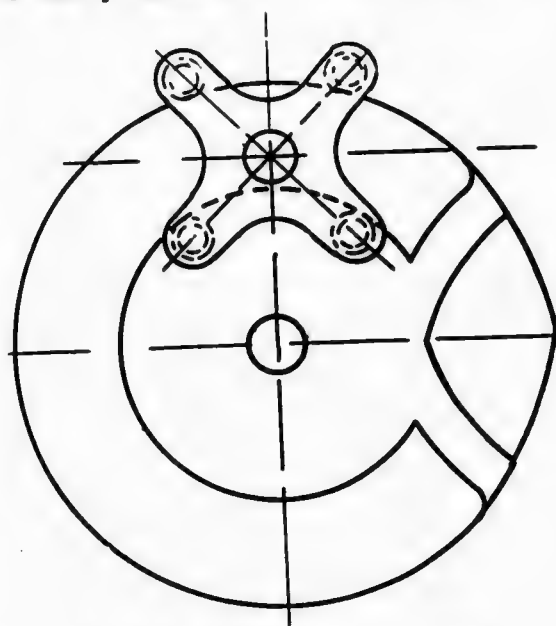


Fig. 5.—Powers intermittent movement, 60° shift period

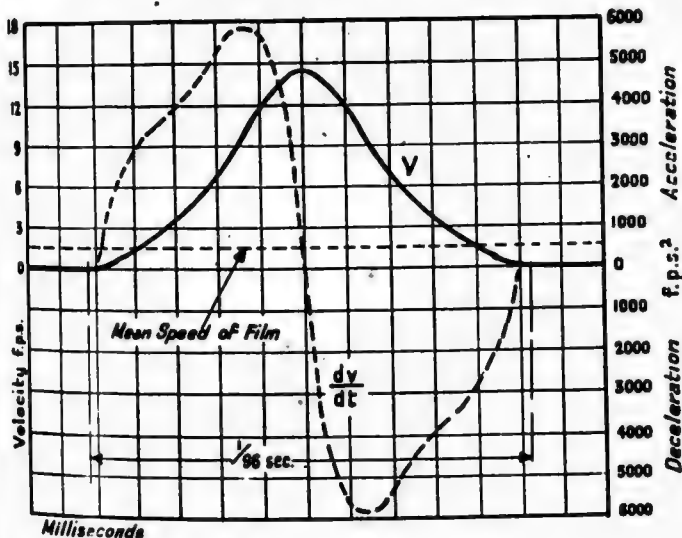


Fig. 3.—Velocity and acceleration curves of standard Maltese cross movement

sible to decrease the shift period, and so still further increase film velocity, provided the need for even acceleration and deceleration is kept in mind.

A Modification which Failed

A number of years ago I worked on a modified form of Maltese cross (not my own invention) shown in Fig. 4, in which an attempt was made to obtain a tangential entry and leave of the striker pin, and yet reduce the size of cross and the shift angle. The system involved putting the cross slots at an angle to the radii, ensuring a tangential entry, while the face of the slot with which the cross engaged during the deceleration period was at a carefully computed angle to give a tangential leave. Lengthy tests showed, however, that in spite of an ingenious cushioning of the cross on its deceleration, an even deceleration was not possible, due no doubt to bouncing of the cross on the striker pin, and it proved impossible to ensure a steady picture without an excessive gate tension.

The Powers Pin-wheel

Another example—in fact, the only practical example so far as I am aware—of a mechanism giving this quicker shift period without increasing the risk of film damage,

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Answer.—All instructions re failure, etc., will be found inside the cover of the cabinet. If not, the main sign of failure of the cathode is that the glow of the tube will be intermittent instead of continuous. This may be a sign that the bulb needs replacement or it may merely indicate a bad contact.

The only other cause of failure to be expected is failure of the heater; this would be obvious, since, if faulty, the heater would not glow red shortly after being switched on.

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KINEMA TECHNIQUE

Continued from page xiii

ROTARY ELECTRICAL APPARATUS

V.—Troubles from Over-heating

By FRANCIS G. W. TREE, A.M.I.E.E., F.R.S.A.



Westrex picture-and-sound head.
(See page xxvii)

get a motor), a Wolf electric hand drill with bench stand, making a sensitive drill, a hand bench drill, grinder and polisher, which can also be used as small circular saw, and a lathe, 2 in. centre. The lathe is a Wade which I purchased a good many years ago, it has no back-gear and is not a screw-cutter, but by fitting a large extra pulley for low speed it answers fairly well. I have succeeded in turning 3 in. steel in it.

Also I have made several gadgets for it, taper turning attachment, boring tools, a device for cutting worms, and a milling attachment with overhead drive. This drive is rather 'Heath-Robinson' to look at, but it works. With the aid of this attachment I can cut small gears and crown wheels with fair accuracy, and also sprockets. I made a 12-picture sprocket for checking mask register over blank spacing, etc."

The photograph reproduced shows some examples of Mr. Adair's work, photographed against the lathe. That such a simple tool should be capable of so advanced work of this nature suggests that Mr. Adair's mechanical abilities are above the average.

Mr. Adair also sends photographs of a device he has constructed for holding still slides; a note of this appeared, he says in the *Bioscope* many years ago. The slides rest on a tray which pulls forward about 3 in.; this tray has a strip at the back which only "hooks" one slide, while the front check strips only permit one slide to pass underneath them. A useful gadget for any projectionist who shows many slides.

Continued from Col. 3.

winding is not so apparent and is more difficult to remedy. The result is the same in both cases, but what a difference in the consequences. It is the case, therefore, that this article is devoted to stressing the need for absolute cleanliness on electrical machines, and it may be said that many troubles on rotary machines are the outcome of scanty cleaning. The preventive measure is so simple, yet its very simplicity seems to be the cause of neglect.

Some persons always look for highly technical reasons for trouble, perhaps because it makes them feel better, but trouble is usually due to the elementary—"My dear Watson!"

WHETHER a machine is A.C. or D.C., motor or generator, undue heating may occur and evidence untoward conditions. The difficulty generally experienced is not in locating the heating, but in finding its cause. Even the latter would not be difficult if the heating were always confined to the faulty part, but in this respect the heat created by a defective part is transmitted to other parts by radiation and conduction. Thus parts which are not defective also become heated, and this is apt to cause a false impression of the trouble. To avoid mistake, it is necessary to take into consideration all the associated symptoms, and to remember that the heating is an effect, rather than a cause. The actual cause and source of the heating may be quite remote from it, and it may be one of faulty operation, improper maintenance, or component breakdown. Let us consider the possibilities in sequence and by regarding the maintenance problems as the more obvious, but no less important, ones.

Maintenance Faults

Unless a machine is totally enclosed, a considerable quantity of dust and other extraneous matter is drawn into it by the normal intake of air. According to the amount of foreign matter in the air, the inside of the open or semi-open machine becomes more or less rapidly coated with the extraneous matter, and this coating restricts the normal radiation of heat. Generally, it is the machine windings which become overheated by the restricted radiation, and when the heating is beyond certain limits, sweated joints, or the wires themselves, are in danger of melting. It should be evident, thereby, that the windings should be kept free of dust and other foreign matter, and this can be done by a judicious use of bellows or other forced-air device.

But assume that the dust is allowed to accumulate, and we find that the whole casing of the machine has become heated. In common with the rest of the machine, the bearings will be heated, and this is likely to lead to serious trouble. So many machines now have grease-lubricated bearings, and machines of this type are more subject to the ill-effects of overheating. The grease is intended to release just sufficient lubricant to minimise normal heating and friction, but, when additional heat is transmitted to it, more than normal lubricant is released.

While this tends to restrict the heating of the bearings, it largely destroys the store of lubricant, and even if nothing worse happens, the store of lubricant has to be the sooner renewed. Of course, if the overheating is allowed to persist and the bearings do not get the necessary supply of lubricant, the bearings will be in danger of seizing. It may be, of course, that the protective devices on the machine circuit will prevent conditions reaching this stage, but it is obvious that a little care in maintenance can prevent all this possible trouble.

Dust Friction Effects

In addition to the afore-stated, dust is usually a gritty matter, and it has an abrasive action upon the windings of the machine. To some extent, the windings of a machine are slightly in motion while the machine is in use, and when dust-coated there is more friction between the turns. In the course of time this abrasive action causes the insulation of some turns to be worn away, and the

conductors at those points may make inter-contact. This most likely will cause only a partial short-circuit, but in itself it will cause the winding to overheat. The short-circuit may cause only a slight increase in the current flow, but as the heating is proportioned to the square of the current, the amount of heat will be considerably greater than the increase in current in the windings.

So, apart from the heat due to restricted radiation, there is the heating due to the partial short-circuit, and both are rapidly cumulative. According to the extent of such a partial short-circuit, the magnetic field may be more or less unbalanced and the machine may be incapable of carrying the load imposed upon it. The two last-mentioned conditions present still further heating, and the entire conditions amount to a serious state of affairs likely to cause total breakdown at any moment.

It should be noted that these conditions may occur on the rotary windings as well as on those which are stationary. Machines run in the comparatively clean air of a cinema or other theatre may take some time in becoming greatly dust-coated, but it is the existence of dust—rather than the amount of it—which is of first consequence. In industrial and textile factories, machines are more likely to accumulate considerable quantities of foreign matter in a short time, and in certain cases machines have become so clogged with such matter that rotation was impossible. Air gaps absolutely choked with foreign matter have been seen in factories, and machines have been totally burned out through no other cause.

Overload

In the causes of overheating described, there is evidence of conditions of overloading, and the fact of overload existing is as much a trouble as is the cause of it. There is a limit to the amount of current machine windings can endure, and as with the camel, the last straw of load may stop the machine.

The torque of a motor is more or less affected by overload conditions, and thus, although the machine may continue to run, it cannot deliver the same turning power. Indeed, under some conditions, a poor tongue may prevent the starting of a motor, even though the circuit is otherwise in order. This is especially likely to occur with squirrel-cage induction motors, and a lack of understanding at the time of attempted starting may result in a burnout. If a motor cannot start readily, it takes a heavy current for a longer period, and if the protective devices do not open the circuit subsequent burnout conditions most certainly will.

Single Phasing

Overload or other cause on an A.C. motor circuit may cause the circuit protective devices to open one phase of a three-phase supply, and when this occurs the motor windings are in a state of unbalanced loading. The machine may continue to run, but additional heating will be created in the unbalanced windings. Here, also, the heating is the effect and not the cause. The source of such single-phasing may also be in the nature of an open-circuited winding on the machine, and the open circuit may be due to the abrasive action of dust. A blown fuse, or an open thermal cut-out or other device is obvious and easily rectified, but an open-circuited

Continued in Col. 1.

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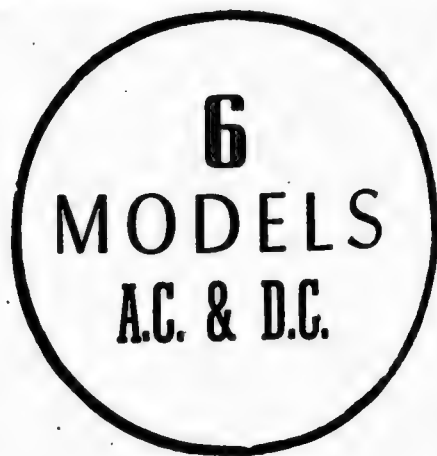
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THE FUNDAMENTALS OF SOUND

Informative B.K.S. Lecture

At the request of several members, a meeting of the B.K.S. Sub-standard Division on November 21 was devoted to a survey of the bases of sound recording and reproduction. The advertised speakers were Norman Leavers, B.Sc., A.C.G.I., and P. G. A. H. Voigt, B.Sc., A.M.I.E.E., but unfortunately Mr. Leavers was abroad, and Mr. Voigt had to accept responsibility for the whole evening.

Mr. Voigt started his talk by referring to the acoustic conditions of hearing, either in a living room or in a concert hall. In the latter, echoes of the original sound were received from all parts of the hall, many arriving an appreciable time after the direct sound; in a living room, on the other hand, the difference in path length was insufficient to give any appreciable echo.

The best simulation of the large hall that could be produced in a small room was to

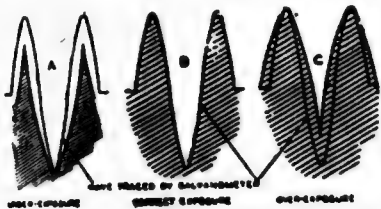


Fig. 1 Effect of exposure on negative image.

imagine one's drawing room built in the centre of the new Queen's Hall, with part of one wall cut away to admit the sound. According as to whether the artiste stood near to or far from the opening, so one would hear reverberant or non-reverberant sound.

Film Scenes Criticised

With this suggestion in mind, Mr. Voigt criticised the acoustics of many film scenes; close-ups, for example, often sounded as though the speaker were at the end of a tunnel. That the aural effect of a true close-up was obtainable on a loudspeaker the lecturer afterwards proved, by playing a record which had been made with the boy singer close to the microphone, and others with the artistes or instruments at some distance away.

Pressure and Displacement

Mr. Voigt then discussed the nature of sound. Explaining first that the varying pressure along a sound wave might be demon-

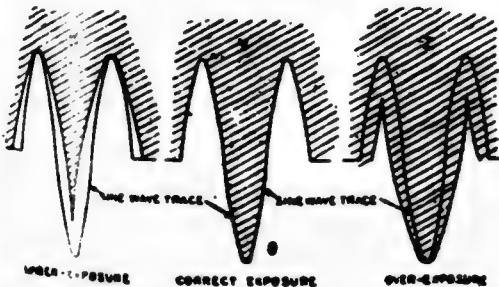


Fig. 2 Effect of exposure on positive image.

strated by means of a number of tiny barometers, he illustrated how the varying pressure was translated into velocity of movement of the air particles. A third factor was displacement, which depended upon the frequency of the note; if the maximum pressure lasted for a period of 100th second, the displacement would obviously be ten times that of a higher frequency note in which the pressure lasted for 1/100 second.



Idea submitted by H. Ponchery.

"Listen to this chaps, it sounds good"—
 "'WANTED, men and boys for celluloid scrap works, good wages, kinema operators preferred.'"
 "Do you think we stand a chance, 'Erb?'"
 "I should think so, with our experience."

The speaker then ingeniously used this point to illustrate why a low frequency note on a gramophone record had a greater amplitude than a higher note of the same loudness. The energy contained in a note was the product of velocity and displacement, a fact which caused trouble in loudspeakers, because for low notes the diaphragm has to move the air a long way.

In the case of sound-on-film recording, it is possible only to make a picture of the pressures. Mr. Voigt explained the difference between variable area and variable density tracks, and explained how the higher frequencies could be lost, due to the width of the scanning slit. This factor was, of course, made 2½ times worse in 16 mm. than in 35 mm., because of the lower running speed and consequently shorter waves.

The problem of distortion due to filling in of valleys or chopping of peaks in area tracks was next considered. By means of slides (for

the use of which he thanked RCA) Mr. Voigt explained the photographic factors involved, and the manner in which such phenomena might add unrecorded notes to the reproduction, by alteration of the mean transmission of the track. The variable density track appeared to be more difficult than variable area to process, but this might be a matter of opinion.

Discussions by Members

The discussion was devoted largely to the acoustic aspects of the subject. Dr. Roe referred to the Bell Laboratories' demonstration of stereophony by means of three-channel reproduction; Mr. Voigt stated that he had taken part in a demonstration in which in the transmission, earphones were fixed to the head of a wood dummy, and separate channels conveyed the signals to separate earphones on the head of the listener. The effect, said Mr. Voigt, was not so much that one was in the concert hall, as that the orchestra was all around one.

In reply to R. H. Cricks, Mr. Voigt stated that the natural response to the beam effect usually apparent in the treble output was to endeavour to place oneself in the best hearing position on the axis of the speaker.

S. M. Wheatley, a B.B.C. recording engineer, inquired regarding the American invention of photo-electric reproduction of discs. Mr. Voigt suggested that a guiding stylus would be essential to keep the scanning light on the groove.

ELECTRO-PLATING

The British Standards Institution has recently issued a new British Standard (No. 1224, 1945) covering electro-plated coatings of nickel and chromium on steel and brass.

This specification has been drawn up with the object of providing the essential qualities of electro-plated coatings, but it is realised that it is impossible, in the present state of the art, to specify completely every factor affecting the performance in service of such coatings.

The specification classifies the requirements of the various coverings according to the types of weather conditions to which they are likely to be subjected, and in an appendix gives examples of the articles falling into the different classes. Each class is designated by a code number and letter.

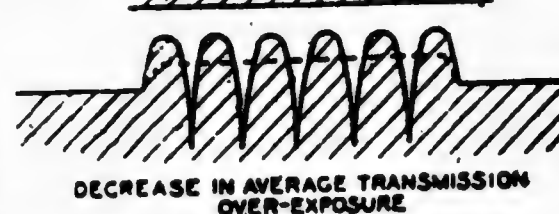
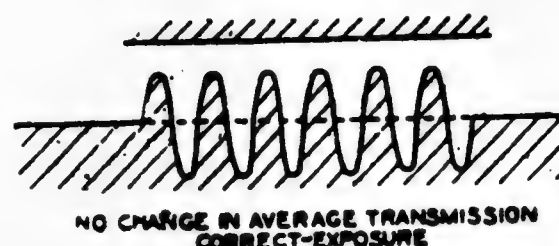
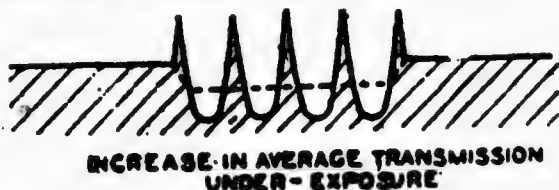


Fig. 3 Effect of exposure upon average Transmission.



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ACCOMMODATING THE 2,000-FT. REEL

American Model Transit Case to Have Trial Run Here

A CONSTANT advocacy in the IDEAL KINEMA for the past ten years of the sending out films in two thousand-foot reels and the remodelling of transit cases to ensure safe transport has led to a number of conferences on the subject with the aim of settling the many problems associated with the change.

One of the most pressing is that of redesigning of the transit case, in view of the very dilapidated condition of a large number of the cases now in use and their unsuitability for the longer reel.

K.R.S. Request to America

In order to test the transit case in use in America, the Kinematograph Renters' Society has asked the Hays organisation to lend half a dozen transit cases to be put into circulation in this country and reported upon by the users.

The IDEAL KINEMA is able to present an illustration of the American model, which is octagonal, of heavy metal and capable of holding five two thousand-foot reels. The illustration shows one of the transit reels upon which films are sent out, raised into view. These, it is suggested, might be redesigned to lighten the weight and provide a clear view of the turns of film down to the last hundred feet or so.

The weight of the case is the chief objection to it, as when loaded it must weigh well over half a hundredweight. Modifications may be made after its use in this country.

Meanwhile, S. Young, technical manager for Columbia Pictures Corporation, Ltd., writes:

"Columbia Pictures has been complimented



The octagonal transit case used in America takes five 2,000-ft. reels on spools. One is raised in the illustration above to show the design of the spool.

on numerous occasions and from various sources on taking the lead in sending out their Technicolor subjects in large spools, but it is agreed that there is considerable weight on the reels, and in transit the centres take the whole pressure.

Dispatch on Bobbins

"To avoid any question of the centres cracking Columbia are sending out their next subject, 'A Thousand and One Nights,' with wooden bobbins which will, of course, take the resistance whilst the films are in transit. Columbia asks for the co-operation of all projectionists who play this subject to ensure the bobbins are replaced when they return the copy."

This the IDEAL KINEMA endorses, and asks projectionists to submit their observations on the usefulness of the bobbins in taking the pressure.

THANKS A LOT

Corporal T. A. Burrows, of the R.A.F. Station Theatre, Rivenhall, Essex, writes:

As I am leaving the service and also this theatre, I would like to express my heartfelt thanks to all whom I came in contact with through the business of booking films and organising this little super, especially Messrs. Barber and Driscoll, of Walturdaw, W. Carruthers and Miss MacWhinnie, of 20th Fox, Mr. Goldman and Mr. Welsh, of M-G-M, Messrs. Sugarman and Knell, of G.F.D., Miss Denville of Warners, and Mr. Marshall, of Paramount, whose generous assistance gave me the privilege of being in charge of the finest theatre in the R.A.F.



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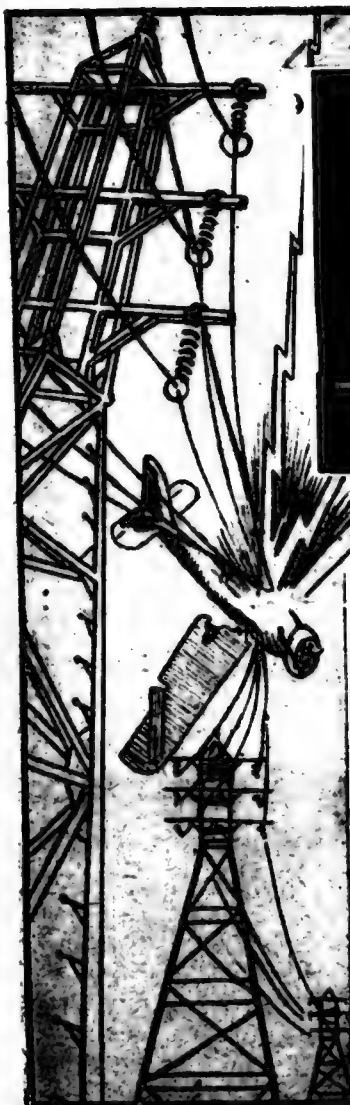
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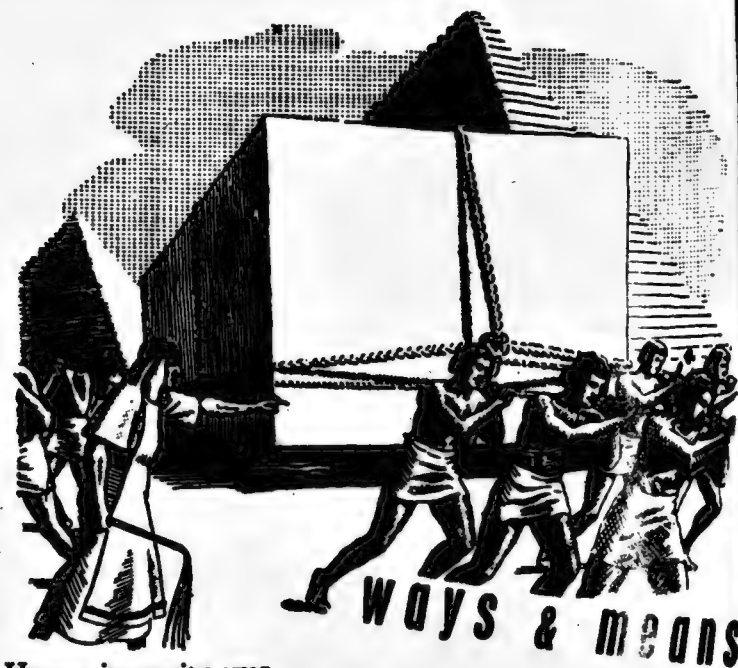


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The Editor's Letter Bag

VARIABLE SPOOL CENTRES—IS SCREEN WASHING SATISFACTORY?

HAVING been in the projection box over 35 years, with several patents to my name that have helped to improve the standard of projection, I desire, after reading so many articles about film damage, give you my views on how to lengthen the life of film copies.

Mr. Cricks has listed and stated in the IDEAL KINEMA some figures of the number of showings of "King Trailers," stating that there is an enormous gap between the record number of, I believe, about 800 runs and the number of runs allowed to the average film copy. Yet if one film in one cinema can be run so many times, there is no real reason why a film running in different cinemas should not score an equal number of runs. I myself have been showing the same "King Trailer" over four years.

Through lack of standard equipment in the rewind room films are exchanged with all sizes of centres varying from $\frac{1}{2}$ in. to $2\frac{1}{2}$ in. making it almost impossible to re-spool without the film telescoping and squeezing out, thus damaging the ends and beginnings; even the usual stripping-off plate damages the first few turns through the centre being too small.

In America films are sent out on spools, but there is always the danger of a bent spool damaging the film when it is rewound on to the exhibitor's own spool.

After a few months of studying these problems I have invented a spool with an interchangeable bobbin which has been demonstrated to the cinema industry, but owing to the war difficulties of manufacture have arisen. The idea is for the film renter to send his films out on my interchangeable bobbins, the operator merely having to take the lid off the film tin, place the first half of the spool upon the film reel, engaging the metal boss with the bakelite bobbin. He then

simply turns the tin and spool over, when he has the reel of film on the spool without having handled it. The other half of the spool is screwed home, and the film is ready for rewinding or projecting. The whole thing can be done in less time than it takes to read about it. Now that the war is over I have been in touch with a well-known spool manufacturer who can produce my spool at almost the same price as any ordinary spool.

W. B. DEAN,

Chief Projectionist.

Brookfield Kinema,
Poynton.

(Mr. Dean's spool was described in the IDEAL KINE of June, 1944.—ED.)

WASH OR SPRAY?

THE possibility of washing down perforated screens in place of re-spraying or applying a new coating over the discoloured surface is frequently discussed, but the disadvantages accompanying the operation are not so often stressed.

Firstly, it should be recognised that merely washing down any white surface cannot take the place of a new coating. Secondly, due to the conditions immediately behind the screen, i.e., dust hanging on the felting, on speakers and masking, it is not practical to apply any water or spirit by rubbing or washing, as whatever precautions are taken it comes through the perforations from behind, trickles down at the back and comes through the front again from perforations lower down; so one is left with tide-marks on the surface, that the light from the projection soon picks up.

Thirdly, a screen is usually stretched on a frame and has no immediate support behind

to apply a rubbing or washing process; so, as the material itself is being pushed back pressure is applied to it and it is not practical to get an even finish to any washing-down process.

Fourthly, many cinemas have no stage, and thus there would be a considerable amount of work to get into the middle of the screen to wash down evenly; if this was possible trestles with a plank would be required. Felt-ing would be damped with water and after drying on the screen would show.

All the above difficulties are overcome by the present method of spraying over the old surface. One works from a ladder and can reach the whole area of the screen.

PRACTICAL.

London, W.C.1.

PROJECTIONISTS TAKE HEED!

I AGREE with A. Buckley's article in your November issue, "Take Heed, Projectionists." Friendliness among projectionists is one of the finest tonics in the cinema world. I can for one prove to your readers that in my early days of cinema work at one hall, the operating box (as it was called then) was roughly 7 ft. by 5 ft., with one machine to turn by hand and often a programme 10,000 ft. long, I spent some happy years. My boss looked upon me as the man on the spot. My gratitude was shown by presenting a first-class picture, paying every attention to the machine and plant. The foundation to all this was friendliness and popularity.

B. C. CROW.

I FOUND A. Buckley's article in the November IDEAL KINEMA, "Take Heed, Projectionists," most interesting as it is what I have advocated for years, but until the N.A.T.K.E. try a little publicity to enrol new members I fail to see any improvement in the near future. I personally have been trying to obtain addresses and information about the N.A.T.K.E. for some time, but no one seems prepared to divulge any.

H. C. WHEELER.

ENGINEERING STANDARDS

Proposals for Unification

A conference on unification of engineering standards, which recently held a fortnight's session, discussed a number of standards which included screw threads, pipe threads, drawing practice, metrology, and limits and fits. Solid basis for agreement was reached on many aspects of these highly technical problems.

The proposal on a basic thread form was by far the most outstanding accomplishment of the Conference, and exemplifies the spirit of collaboration that prevails among the engineering professions of the three countries.

Hardly less noteworthy is the agreement reached at the conference on acme and sub-acme threads. This type of thread is extensively used on aircraft, machine tools, and other mechanical devices, where a traverse motion is required. While these specifications still have to be submitted to industry in America, Britain and Canada through national standards bodies, the Conference feels certain that what they term "an ABC standard" will be speedily approved.

An understanding was also reached on threads for microscope lenses, and it was decided that steps should be immediately taken to write unified standards for all threaded parts for cameras including the screw thread for mounting on tripods.

Agreement was reached on a specification for fine motion screw threads such as are employed in micrometers.

Plans further to resolve differences in specifications for various screws used in optical, electrical and scientific instruments are already under way.

The Conference's discussions on drawing practice were exploratory, but considerable data was exchanged, and it was unanimously recommended that the subject should be pursued with a view towards unification of practice.



This projection room of a service cinema in Aden has especial interest as housing the newly introduced Century projector with Westrex sound and Cyclex arcs.

POOL CARBONS

A STEAM FLY IN THE DRINK



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THE NEW NEVELECTOR UNIT

Coarse and Fine Control to Suit Carbon Trim

THE problem of supplying direct current of a characteristic suitable for the operation of projection arc lamps has engaged the attention of a considerable section of the electric industry for many years past.

Engine-driven dynamos, rotary converters, motor generators and rectifiers of various types have each been tried in turn, but in every case the system of conversion employed has been found to suffer from inherent disabilities.

These disabilities do not necessarily imply adverse reflection upon the electrical or mechanical efficiency of any particular equipment. Thus, a motor generator, when operated at a load suitable to its output capacity, may show a conversion efficiency of a very high order. But when it is considered that an appreciable amount of the wattage supplied by the machine is wasted in the ballast resistance, the overall efficiency of motor generator conversion is not entirely commendable. The ballast resistance method of arc-control, whether applied to rotary machines or to static rectifiers, is, in fact, inevitably wasteful.

Introduction of Choke Control

Some progress was made in the direction of increasing overall conversion efficiency when rectifier manufacturers introduced the method of "choke control."

The ballast resistance, which controlled the arc by the introduction of ohmic resistance on the D.C. side of the conversion equipment, was thus eliminated and control was exercised by the introduction of impedance on the A.C. or input side.

A considerable increase in overall efficiency was secured by this method, and, provided that the current and voltage required for the arc were within close limits of the rated output of the rectifier, all was well. If, however, an increase in current was necessary to overcome fog or dense print, or to accommodate a more powerful arc lamp, alterations to the conversion equipment presented a problem.

At this juncture the development of carbons designed to operate on raw alternating current presented the exhibitor with an opportunity to employ conversion equipment that was simple to instal—and as regards conversion losses, highly efficient.

But once again the exhibitor, who was concerned in long-term economy rather than in accepting a makeshift, felt that the last word in this matter was yet to be said. So long as war conditions made other types of conversion equipment unobtainable he was content to use A.C. arcs in spite of the high cost in current and carbons per lumen at the gate.

But he was never in doubt that, for a given lumen output from the lamphouse, the D.C. arc, when supplied from a well-smoothed source, is not only steadier but usually less costly to run.

There was thus, clearly, a need for the introduction of some type of conversion equipment that should (a) eliminate ballast resistances and their associated losses, (b) afford a flexibility enabling it to be instantly adapted to whatever arc current and voltage the needs of the moment might demand, and (c) give all the advantages of steady light, low carbon costs, and high utilisation efficiency associated with D.C. arc operation.

Such a conversion equipment has, in fact, been developed over the past year or so, and having more than fulfilled its designer's expectations in active operating conditions, is now released by the Nevelin Electric Co., Ltd., of Purley Way, Croydon.

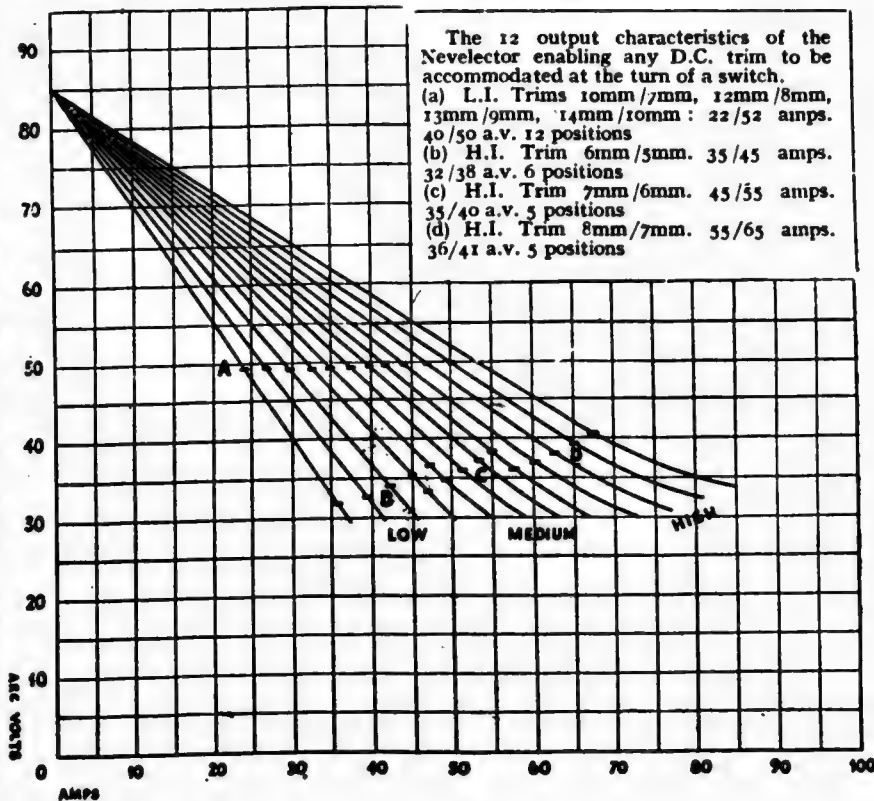
A Compact Unit

With every intention of being critical, it is difficult to see how the ideal conversion equipment could be more nearly approached than it is in the case of the Nevelector unit now in supply.

It is evident that this mercury arc rectifier in its compact steel cabinet with its illuminated instrument panel sets a standard of equipment design that can only be described as highly commendable. The manufacturers appear at every point in the design to have consulted the interests not of their own organisation but of the user.

The entire approach to the subject has been on the lines of finding out what the exhibitor needs, what his projectionist needs, what the arc lamp manufacturer needs, and what the carbon manufacturer needs, and the net result is a rectifier equipment that should be assured of a welcome reception. The equipment is fully described in a brochure giving complete technical data and a copy of this should be requested by every exhibitor who wishes to keep abreast of modern developments.

This graph gives the output characteristics for the Nevelector Rectifier. It will be noted that *cn*/carbon trim from 7x10 mm. L.I. to 7x8 mm. H.I. can be fed and that 12 finely graded steps of approximately 2½ amperes are available. Note also the generous overlap between the successive trims.



TELEPHONE SERVICE

Post Office Announcement

The Post Office announces that in view of the continuing shortage of plant and labour it is in many cases not yet possible to meet orders for telephones without serious delay.

Accumulation of orders is so great that the Post Office Engineering Staff, of whom over 15,000 are still serving with the Forces, are compelled to ration new installations according to the need of the applicant and the contribution he is in a position to make to the welfare of the community.

The criterion on which preference is based is now furtherance of economic reconstruction and social betterment, including the building of houses, the production of vital necessities such as coal and food, and the revival of our export trade.

Preference is accordingly given to people engaged in public administration, public health and safety, and in utility organisations providing transport, power, or water supply.

Apart from these priority and preference categories, applications are dealt with in date order, so far as this is compatible with the orderly planning at the present time in different parts of the country.

America's Federal Communications Commission, in establishing television channels, has ruled that all stations must operate for a minimum of 28 hours per week and not less than two hours per day.

Jottings for Juniors

By the Chief

SOUND DISTORTION

I HAVE several times in these notes used the term "distortion." I promised last month to discuss this subject.

Now, the word "distortion" is a very loosely used term. One might, of course, say that any departure of a reproduced sound from the original recording constitutes distortion; but by usage, the word "distortion" has a rather more restricted meaning. It should not, for instance, be used for the change in quality when a tone control is used to make the sound either more mellow (treble cut) or more brilliant (base cut). It should really not be applied to the ground noise which every sound transmission system adds to the original sound. It is quite properly applied to those nasty noises we get when either an amplifier or a speaker is overloaded.

Overload on Speakers

Let's consider first what happens when a speaker is overloaded. Put your finger on the cone of your radio at home and you will realise that the sound is produced simply by the vibrations of the cone. Now, the cone can vibrate freely over a certain distance; but if its movement exceeds that distance, then at one end of its movement (or as it is technically termed *excursion*—nothing to do with trips to Southend or Blackpool!) it will bump up against the pole piece of the magnet. The

distortion we hear is not the actual noise of the bump; then what is it?

The Ideal Sound Wave

In discussing these subjects, we always use a picture of an ideal sound wave, the variations in the pressure of the wave being represented by the curve of Fig. 1a, which is called a *sine curve* (to explain why means going into

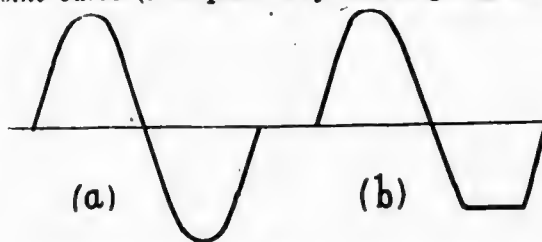


Fig. 1

the mysteries of trigonometry). The top of this curve we will say represents the movement of the cone away from the pole piece, and the bottom of the curve towards it. Now, if the moving part hits up against the pole piece, the effect will be that the curve is chopped off flat, as shown in Fig 1b; and our ear reacts very strongly against this fault.

More often, the same thing happens electrically. You will remember that some months ago we discussed the question of grid bias on

a valve, and saw how the bias the grid must be sufficient to keep the grid always negative—in other words, must be less than half the value of the incoming signal.

When the Grid Becomes Positive

Now, suppose that owing to an excessively strong signal the grid should become positive; you will remember how we saw that the grid, instead of the anode, would start collecting electrons. As a consequence, at the time when the incoming signal reaches its peak it no longer controls the anode; the effect on the output of the valve is identical with that shown in Fig. 1b.

But, in point of fact, distortion rarely occurs quite so suddenly in a valve. Fig. 2 shows a typical characteristic curve of a valve, in which anode current is plotted against grid volts (which remember vary round about the value of the grid bias). From this the effect upon the anode current of a change in grid voltage (for a given H.T. voltage) may be read.

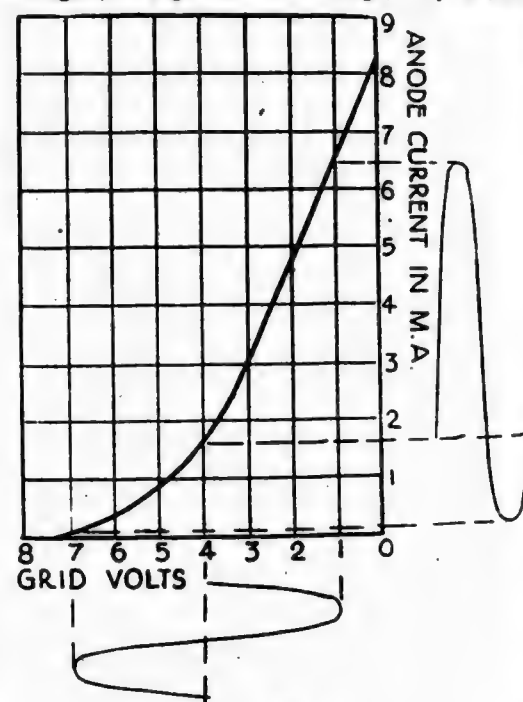


Fig. 2

Above is the curve of our idealised sound wave, but with a greater swing than the valve can properly handle; actually, the swing is 6 volts, while the bias is 4, so that the voltage on the grid swings from 1 to 7 volts. Owing to the change in slope of the characteristic curve, the output curve on the right is quite a different shape from that of the input signal. The top is all right, showing a current of about 5 milliamperes for the 3-volt grid signal; but the bottom has been flattened, showing a current of less than 1½ milliamperes for the same grid signal of 3 volts.

Non-Linear Distortion

In one respect, the curve of anode current bears a resemblance to that of Fig. 2: that there is more of the curve above the zero line, and the effect on the distortion is practically identical. This form of distortion is produced when practically any piece of apparatus is overloaded. It is called *non-linear distortion*, or very often *rectification*; the reason why we use this seemingly unrelated term is a little too complicated to explain now, but is the explanation of the working of the most common type of radio detector valve which also rectifies the incoming R.F. signal. Next month we must get back to our amplifier, and see how the valves are fed without using a battery.

TWO SHIFTS IN THE PROJECTION ROOM

A Number of Advantages to be Reaped

By an Ex-Army Projectionist

MANY reforms in projection-room practice are long overdue, and I am venturing to set out below a somewhat wholesale reform which I am sure must come sooner or later.

First I would suggest the dividing of the projection staffs of our main cinemas into two shifts. When I was second projectionist prior to my "call-up" in 1942, my hours were generally from 10.0 or 10.30 a.m. until 10.30 to 11.0 p.m., of course with breaks for dinner, tea and supper. Granted the total number of hours was within the limits, but they were spread over.

Out of those hours, 1½ hours per day were devoted to maintenance. That, in my opinion, is totally inadequate. The result is that in a large number of shows to-day you find the second and third operators running the show, while the chief operator, armed with a screwdriver, a pair of bellows and the rewind boy, toddles (often literally speaking) off down to the plenum and there spends all the afternoon cleaning the fan motor. On the end of the film, therefore the third operator "dons his skates" and has to dash at high speed between the colour board and non-sync, with occasional visits to the slide lantern and/or spot.

With the shift system, things could be made a bit easier all round, and life in the projection room would be a little less hectic. A total staff of six (two shifts of three) would be necessary, four of which would have to be trained, efficient projectionists at least. The remaining two would need good training and experience in handling spots, slide lantern, colour board and non-sync.

In an average show, then, the first shift, starting at, say, 8 a.m., would have about 4 to 5 hours which, allowing for the inevitable mid-morning break for tea (or concoction so called!), would be ample to enable a real good job of maintenance work to be done. They would open the show, and would be relieved by the second shift at about 4 p.m., who would run the show round to 11 p.m.,

or thereabouts. Naturally, the two shifts would change over each week. There is also another aspect of this problem. Under present hours the average projectionist has very little home life, and there are times when I, for my part, have longed to spend an evening at home, in front of a cheery fire, smoking my pipe, and there are a lot more like me, especially those who have had a taste of Service life. Kinema projection has several disadvantages, but the long spread-over hours is one of its worst.

As stated above, this "shift" scheme would mean that you would only have a maximum of three on duty at any one time. In the majority of boxes one finds the non-sync isolated away at one end of the box, and the colour board at the other end, with slide lantern and spot in similarly inaccessible positions.

Showmanship to-day divides the projection room into two departments; first, the actual projection equipment and associated sound reproducer gear; secondly, the "auxiliary projection equipment," for effects and lighting, etc., comprising slide lantern, spot(s), colour board and non-sync.

I would suggest that these latter four items should be "grouped" together more. Colour boards could be made more compact, and give greater flexibility of control; small dimmer handles are far easier to handle than large ones. Everything should be done to "centralise" all equipment. In the majority of cinemas, the only "live" show to be dealt with is an organ show, with an occasional stage turn, and this could be handled comfortably with three competent projectionists.

I think that the exhibitors must realise that they will have to improve working hours, conditions and salaries if they want to hold their projection staffs in the post-war world, especially with the rival attractions of television and radio. Both of these latter industries will develop enormously in the future, offering higher salaries and, equally important, better working hours.

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ARMY OPERATORS' SERVICE

ALEX. WALKER, chief operator of the Unit kinema at Kimmel Park camp, near Rhyl, writes:—

With reference to the article by F. W. Woods, "Welcome Back the Service Projectionists," in the October IDEAL KINEMA, it is not generally realised how much work has been, and still is being, done by "Service projectionists."

In our theatre, which is situated seven miles from Rhyl, we serve a large number of troops, showing training films daily from 8 a.m. to 4.30 p.m., and entertainment from 6 p.m. nightly except Saturdays. The whole of this work is carried out by three staff, myself, an A.T.S. corporal, and a fellow of 19 (ex-civvy street 3rd). So far this year we have screened 5,884 films, which include full-length features, educational, and news-reels, shorts, and training films on our two Kalee, Invicta projectors. We have a seating capacity of 350 seats, all tip-ups bought as junk and repaired and fixed by us. We also have a Ross slide lantern, used for advertising camp events, saving, etc.

All our shows are free of charge, and every night the "house full" notice has to go up 15 minutes before start.

We also use a similar idea to A. C. Gordon, chief of R.A.F. Valley Kinema, to try to keep copies in first-class condition. Although Army copies do not get as much usage as civvy-street copies, I have still to come across a really bad copy, as Army supervision at rewind and checking sections is very good. This proves the theory that if renters carried out proper inspection and sent a similar form to kinemas they could easily trace the culprits of mutilation.

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MUTILATED FILM

AS a contrast to the letter in column 1 on this page, here is a copy of a communication which has been addressed by the officer in charge of an Army kinema in the Eastern Counties to the renter concerned.

As officer in charge of this station kinema I feel driven to comment on, and complain of, the copy of the film, "Bowery to Broadway," which was sent to us for exhibition for the two days November 18-19. It is by far the worst we've had for many months, and whilst recognising the fact that we cannot expect the best, feel that we are at least entitled to some consideration in the matter. An indication of patrons' reaction is the fact that our second night's takings were the lowest they've ever been since 1941.

The machines are Kalee 12s, with B.T.H. sound, and being comparatively new can be absolved from all blame. The film had leaders and ends missing on most parts, and what leaders (if they can be so called) there were, were but a few feet in length. Splices were too numerous to count, and we had to add to their number; the edges of the film were split every few feet, and "Vs." abounded. Part five, even so, stood far above the rest in its qualification for rejectability. Splices every yard, combined with a loss of sound—a mark running for 15 feet on the sound track was so bad that the sound had to be faded out completely until it had passed. Yet a further indication of its condition is the fact that it took the operator three hours to make the film up and get it to run through the machine.

In conclusion, I would like to request that a check be made on all copies before they are distributed and not after a complaint has been made. It will probably be some weeks before this station kinema reaches its reputation for a high standard of entertainment.

Have you a Query? ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for instruction or source of supply.

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THE EDITOR

THE IDEAL KINEMA

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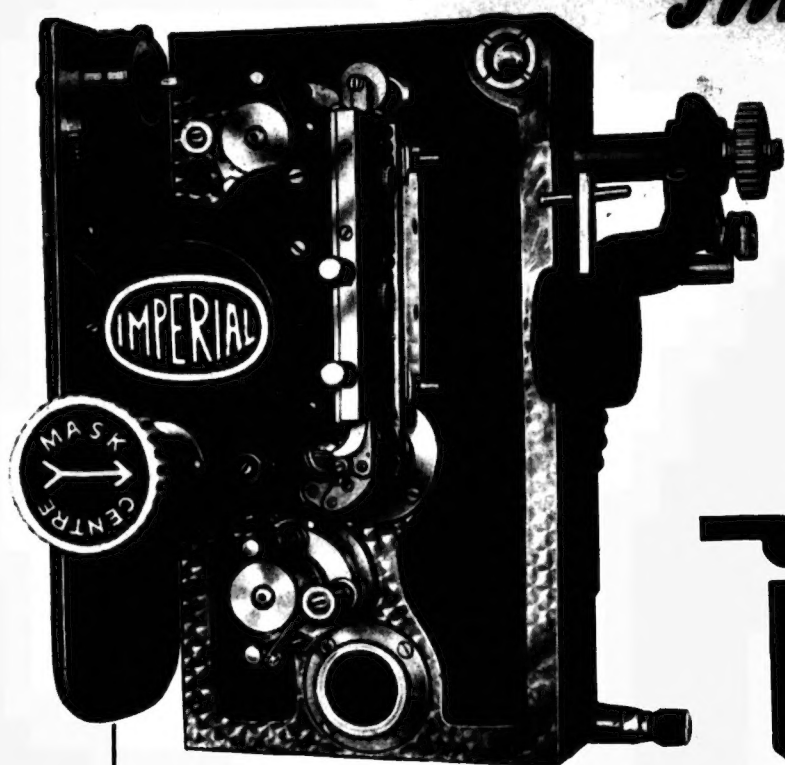
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